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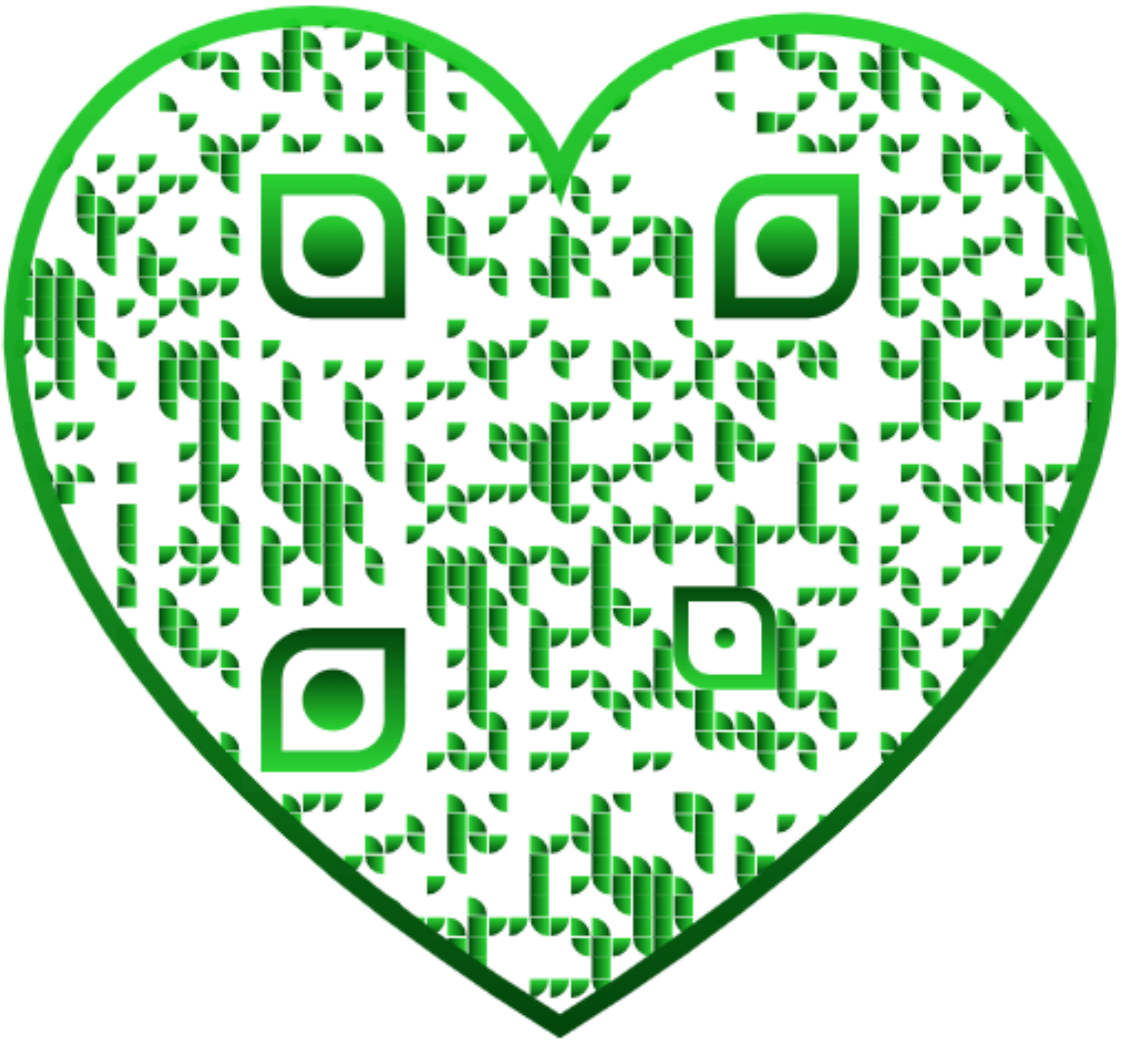
VAN HALEN'S DAVID LEE ROTH



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NUMBER 216
SEPTEMBER 1982

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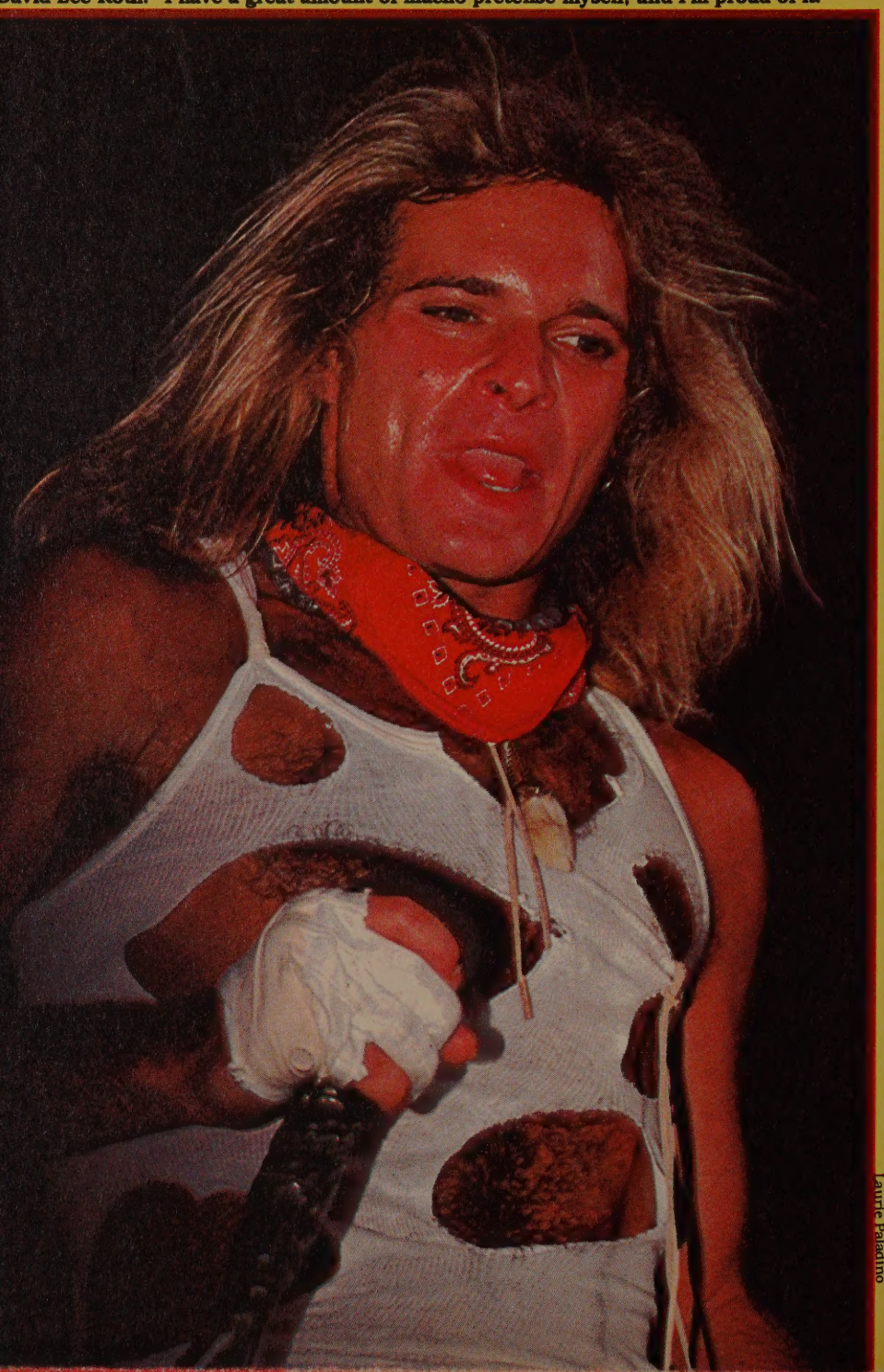
VAN HALEN
WILD & WONDERFUL

Electric Company Takes It To The Limit.

by Eliot Sekuler

David Lee Roth: "I have a great amount of macho pretense myself, and I'm proud of it."



Laurie Paladino

David Lee Roth hunched over a drawing table in a corner of one of Van Halen's Sunset Boulevard offices. With a surgeon's care, he picked up a tinker-toy peg, and, holding it between his fingers, launched enthusiastically into an explanation of the group's new stage design. A model of it sat on the table in a state of semi-completion. When built full-scale, the stage setup requires 70 technicians and roadies to carry it from arena to arena across the country.

For Roth, the model represented not only a future stomping ground, but the realization of yet another of his fantasies. "That's one of the beautiful parts of this job," he reflected, turning away from the table and strolling through the band's plush headquarters' suite to another office lined with gold and platinum records.

"You can sit around daydreaming and actually watch your dream become a reality; you just watch it grow in front of you. And I mean big, expensive, heavyweight things. And when you're watching it grow, anyone else's opinion — the audience's, your management's, your parents' — becomes secondary, because you built it all. I grew it myself and I'll smoke it; you're invited, but if you don't want to take part, that's OK too."

Roth, Eddie and Alex Van Halen and Michael Anthony can afford to be cocky. In defiance of a music business slump that has driven many of their former rivals off the road, Van Halen's concert income and record sales have grown to staggering proportions. As Roth relaxed on an office couch, his record company is counting the cash from the group's latest album, **Diver Down,** while the first single, *Oh Pretty woman,* has become the most successful Van Halen 45 to date.

"The music that's coming from Van Halen this year is, more than ever before, a reaction to things we see around us," Roth said. "Personally, I'm sick of Judas Priest clones bashing out the same false thunder, the same macho pretense in every note. Of course, I have a great amount of macho pretense myself — and I'm proud of it — but our music does not reek of it every moment.

"If you listen closely to our music, there are some different aspects there; it's not all one-dimensional. There are some songs that don't fall into that stereotypical mold. I'm tired — and so is the rest of the band — of heavy metal clones who all sound the same. We view ourselves as three-dimensional."

Roth, in describing Van Halen as the "world's greatest bar band," explained he and his colleagues'

roots are not strictly in heavy rock, but rather a mix of that and the rhythm and blues cover songs Van Halen performed constantly in earlier days.

"People come over to me and say, 'Hey that scream of yours — Deep Purple used to do that.' Look, when I started screaming, I was stealing from James Brown and the Ohio Players, and that's a vastly different point of origin. We used to play *It's Your Thing* by the Isley Brothers while we were trying to get enough money in our pockets to perform original material."

Roth's mane of blond hair has become a familiar sight in such L.A. blues and rock clubs as the Cathay De Grande and the O.N. Klub, and on several occasions he has joined in impromptu jams with West Coast blues shouter Top Jimmy of the Rhythm Pigs.

"I used to play the blues alone in all the local joints," he explained. "The only thing that I can really play on guitar to this day is the blues. I heard Doc Watson and his son playing 15 years ago, and from there I got into Leadbelly and John Lee Hooker. Right around then I went out and bought my first $100 Vox guitar, the same one I used to record an album many years later.

"We've already indulged in every possible vice that can be encountered on the road."

At first, I tried to sing like those old guys, and then, as I got older, the hormones started to run and pretty soon I started to sound like those guys naturally.

"There's a trend towards reviving the old Motown sound now," Roth observed. "I'm hearing a lot more saxophones on the radio, and that's fine with me. Junior Walker came a long way before Mick what's-his-name from Foreigner and before David Lee Roth. A good song remains a good song, and I always think of that sound as something special."

In order for Van Halen's sound to remain special, Roth declared that careful planning is essential. Though preparations for the tour were under way, Van Halen's schedule is now far more leisurely than might have been possible just two years ago. "We have more off-road time now," Roth happily admitted. "The constant touring becomes a wife after a while. You feel married to the audience. And like any marriage, you must pace yourself so both parties keep interested. It can get boring.

"Van Halen never really stopped and said, 'Wow, we've made it.' We've never really congratulated ourselves; we've just always continued."

Despite his appreciation for the shortened tour schedule, Roth genuinely enjoys travelling in his spare time. "I recently bought an apartment here in L.A., but didn't go there for a long time because I was spending so much time traveling, going to different parts of everywhere. What really attracts me are cities; I love the night time, the noise, the smell, the clanging sound of subways. I like people and places that are too loud; the sound of breaking glass raises my blood pressure.

"At the same time, I enjoy the reverse of that; I like to balance everything by taking off for places where there is absolutely nothing."

Few rock stars enjoy the role of sex symbol more than David Lee Roth, and the singer is far from

Van Halen, from left: Alex, Eddie, Michael, David Lee.

Wayne Williams/LGI

Eddie Van Halen, who, according to David Lee Roth, "hasn't danced a lick in his life," waltzing with his wife, actress Valerie Bertinelli.

modest in discussing that subject. "No matter where I go, I see some of the best women in the world," he said, laughing a little at his own assertion. "They seem to appear when I show up."

Roth's off-stage exploits and the band's backstage rituals have been well-publicized, reflecting what David sees as a natural extension of what Van Halen does on stage and on records. Roth has always been quick to point out that, for Van Halen, rock and roll isn't purely an act and that the group's image is no mere invention.

"I've said it before and I'll say it again: I'm tired of fake bands. I've seen some rock bands performing who can't even fit into their Spandex pants, and there they are, trying to put across these sex-drenched lyrics while their wives — who they've been married to for 14 years — wait backstage. For me, rock and roll has always been real.

"The classic rock bands were the way they appeared to be on stage. They may have exaggerated their personalities somewhat, but their act was based on something real. That's what Van Halen is dealing in — personality. What I say on stage is no more calculated than what I say at a party or at the local cantina," Roth added.

Among the few concessions that David has made to the requirements of stardom is the hiring of a bodyguard who accompanies him on numerous forays. Whether to such far-off places as the South Sea Islands or to less exotic locales, his bodyguard is with him.

"No matter where I go, I see some of the best women in the world. They seem to appear when I show up."

"People can get crazy," he admitted, "and if you stick your head above the crowd — no matter what you do for a living — somebody will throw a rock at it. I determined long ago that my career won't affect the way I live my life. I'm not going to hide out; I refuse to become an insulated rock idiot. I'm in a better position now than I've ever been in my whole life to check everything out, and I intend to do that. I want to check it all out twice."

Too many rock bands, Roth said, allow themselves to become isolated and introspective, which affects their music. "After a while, their songs revolve all around themselves, about the hotel, the airline, how lonely they are on the road. I think self-conscious rock is drivel. How can the average guy on the street relate to being on the road?" he asked. "If you want anyone to watch and listen to you, you'd better sing about something better than the motif of the Holiday Inn."

Although Roth writes or co-writes

most of Van Halen's material, he's quick to admit that his interests lie more in performing than recording. "It overlaps, but we all have our own pet projects in this band. I'm more likely to be working on the show while Eddie usually concentrates on the studio sound. I'll tap dance my way through your hearts and your homes, while Eddie hasn't danced a lick in his life. So I pick out his ties, and he tells me whether I'm singing off key," David laughed.

The arrangement is amenable to all concerned. When, for example, the recording of **Diver Down** was completed, Eddie Van Halen remained in the studio to help mix down the tracks while Roth took a trip to the Bahamas. Designing the new stage show, however, was Roth's project while Eddie went on vacation.

David admitted that his cavalier attitude toward the studio process is occasionally responsible for less-than-perfect recordings. "If you listen to *Oh Pretty Woman* with a keen ear, you'll find that there's a whole part missing from the orginal version. This is not because we are providing you with a new arrangement for your hard-earned dollar; it's just because I never really bothered to learn all the lyrics.

"When we rehearsed the song, Eddie and I were in the middle of an argument. He asked me if I'd learned the lyrics yet, and I said, 'Yeah.' I asked him if he'd learned the music yet, and he said, 'Yeah.' But we got so caught up in our argument that neither of us noticed the missing part."

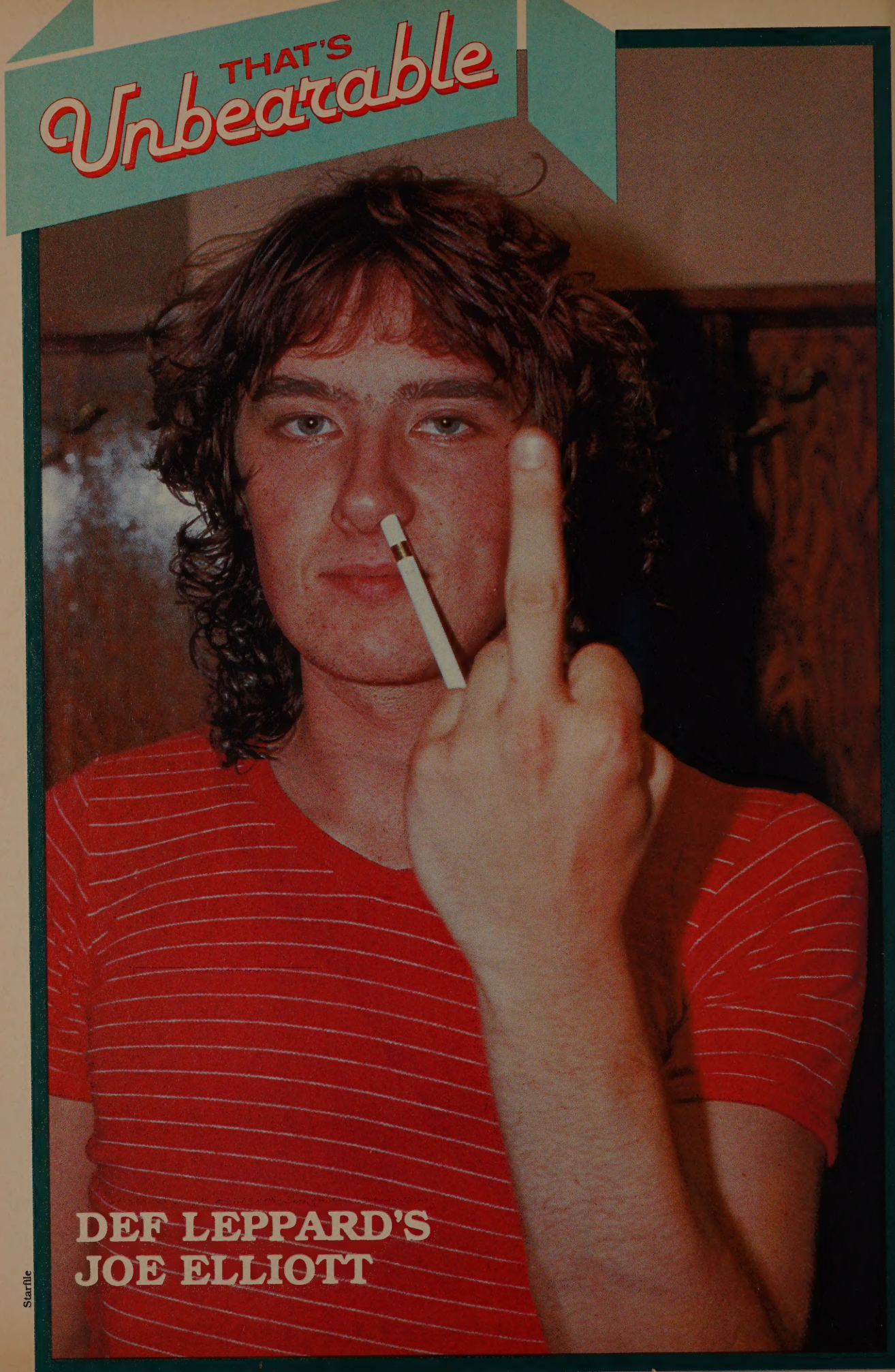
Those imperfections, however, may be the essence of Van Halen's rough-hewn charm. "Our music is always a little out of kilter," boasted Roth. "There's always too much echo, too much resonance. It's not something we devise; it just works out that way."

With Van Halen at the peak of popularity, Roth firmly believes that the band will play together "for years and years. Van Halen is evolving — I'd hesitate to use the word 'maturing' — and we've already indulged in every possible vice that can be encountered on the road. I've picked out two or three of my favorite vices and just concentrate on those all the time. Eddie and Alex' folks and Michael's folks are professional musicians, and those guys grew up knowing all about the pitfalls that have to be faced in this kind of career, not that we've done anything to avoid them.

"I sure can see myself enjoying another ten years of this; no problem."□

"The constant touring becomes a wife after a while. You feel married to the audience. It can get boring."

Mark Weiss/LGI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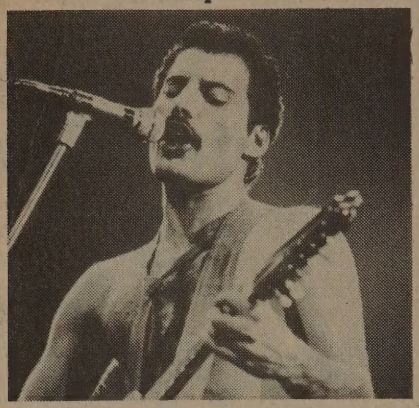

WE READ YOUR Mail

Wendy Williams of the Plasmatics: I'm 16 years old, and I'm one of your biggest fans. I first saw you on Tom Snyder's **Coast To Coast.** From that time on I've been in love with you. I've gotta say you've got the sexiest body I've ever seen. I knew you were in **High Society,** but I couldn't get ahold of the issue because I'm only 16. I've read about you in **Rolling Stone** and **Hit Parader.** You should be very proud of standing up for what you believe in. If you don't believe in wearing clothes, I'm not gonna complain. If you're ever in Long Island, look me up. Maybe we can have some fun together.

Mike Gurney
Sound Beach, NY

I'm Mark Gunn, an announcer with WVOC-FM here in Columbus, and I read your magazine quite often. I'm writing in regard to the current Kiss Kontroversy. Now here we are, faced with the immortal query, who is the better guitarist, Ace Frehley of Kiss or Eddie Van Halen of Van Halen? Well, sports fans, I've a question for you. Who the hell cares? I mean really. Both of these so-called musicians are hardly worth the time and page space wasted on them. They both rank about the same as far as I'm concerned. Oh sure, Eddie's fast on the frets and Ace knows a little about guitar effects, but that hardly qualifies either one of them as a "guitarist." Ask them about musical values. I seriously doubt if they know what those are. You'll probably hear that time-worn line about playing "kick-ass rock and roll." Sorry kiddies, but three chords and a few tricks does not make rock and roll. Try writing more articles on real rock and roll artists instead of panty-waists like Kiss and Van Halen.

Mark E. Gunn
Columbus, GA

Is Ted Nugent a good lover? You should put more of him in your magazine instead of Kiss. Kiss sucks. They really suck. I would really love to know if Ted is good in bed. Maybe I could teach him something, or a slight chance he could teach me something. But please find out for me and maybe ask Ted, but just find out. I'm not a starfucker.

J.A.R.
Winston-Salem, NC

I recently read your article about AC/DC's Angus Young and was appalled. I never did like AC/DC. I like to read stories about good rock musicians, not disgusting perverts. I think the only reason that AC/DC came in #1 in your rock poll is because people think AC/DC is cool. Those same people will soon be regretting it because AC/DC is nothing but a fad. Stop using expensive paper on cheap shots.

Mike White
Brantford, Canada

I enjoyed your Armpit Awards very much (**HP,** March '82), but I'd like to see some bare John Schneider or Freddie Mercury armpits. Those two are beautiful, and I'm sure their underarms are turn-ons too! Be daring!

Carolyn Collins
Lisbon, OH

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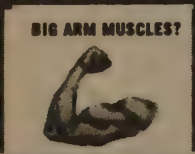

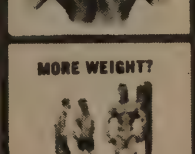

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JOE COCKER

LITTLE BIG MAN

Former Glutton For Punishment Comes Full Circle.

by Roy Trakin

For those of you who remember Joe Cocker either from his Woodstock days — flailing around like a spastic in heat, mesmerizing half a million hippies with his takeover of *With A Little Help From My Friends* — or through the late John Belushi's loving imitation, his latest album, **Sheffield Steel,** will come as a bit of a shock. Produced by the Rasta team of Sly Dunbar and Robbie Shakespeare at Compass Point Studios in the Bahamas, the LP shows a quieter, though no less soulful side of the 38-year-old veteran, with churning, heartfelt covers of Dylan's *Seven Days*, Randy Newman's *Marie* and Jimmy Cliff's *Many Rivers To Cross*, among the highlights.

The Joe Cocker that sits across from me in his record company looks none the worse for wear, despite the stories of his recent bouts with alcoholism. As we began our talk, I mentioned how I half-expected Joe to answer with his patented body gyrations.

"People never let that go," he sighed. "I've changed over the years. I don't go through the motions of playing an instrument so much now. A lot of my stage movements grew out of my admiration for Ray Charles. It was never conscious until people made me aware of it. I even began to think I was doing something wrong. These days, I'm still a little physical onstage, but I'm trying to express myself through my singing now, like the old tenors used to do."

Was he bothered by Belushi's characterization?

"I never quite knew how to react to it," he admitted. "All my friends thought it was terrible and wanted me to sue him. When I first saw it, I was the only one in the room laughing; I thought it was hilarious. When we did that show, the rest of my band refused to look at him. They thought it was disgustin'. He promised never to do it again after the show, and I don't think he ever did."

The mammoth rock festival, Woodstock, turned Cocker's life around in 1969, when his show-stopping version of a Beatles' tune indelibly etched the unorthodox singer into rock history.

"At the time, we didn't really know what was going on," he reminisced. "It was just another gig. We'd heard there'd be a lot of people, but we had just finished playing to 70,000 in Atlanta.

"Trying to get over with the audience was the most difficult thing in the world. The set peaked at the end, *With A Little Help...* We had finally gotten their attention! I'll always remember it. It was quite something."

The period since that momentous occasion has been rocky for Cocker, whose career has suffered more than its share of ups and downs. The last few years Joe was dogged with rumors that he drank heavily and was often too sick to perform. Was he an alcoholic?

"Oh, yeah, there's no doubt about that," he said candidly. "But a lot of it was exaggerated, too. It was a time when the artist in me was trying to get out. If I did throw up onstage, it was because I felt really sick, not because I wanted to be cool. I'd just go behind the amplifier whenever I felt it coming on. That nausea was brought about by the spotlight being on me so intensely. Even to this day, I can't eat before I go onstage. It's an inner nervousness, not like stage-fright. Even doctors can't tell me what to do about it."

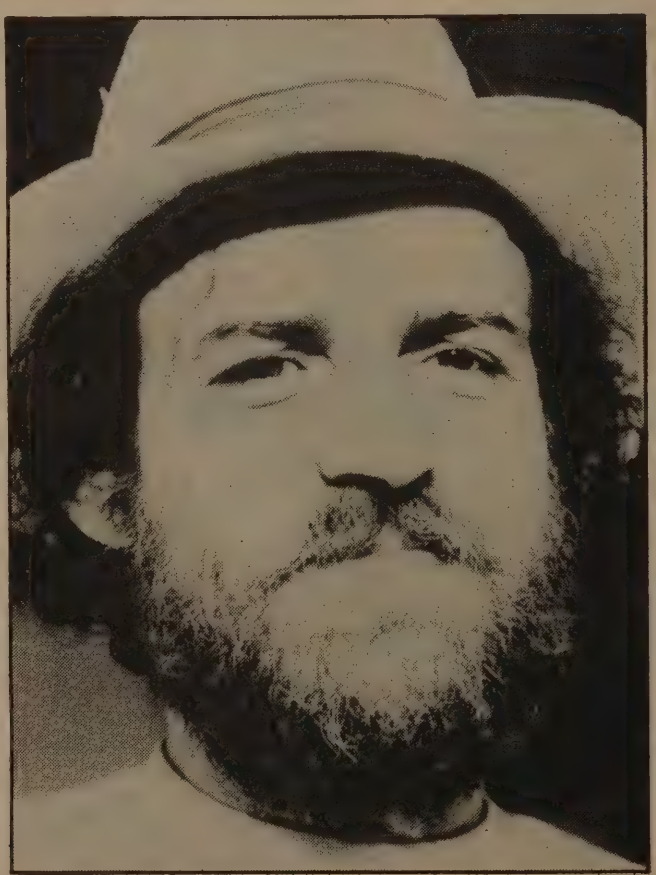
In the aftermath of Woodstock, Cocker took to the road on the elaborate "Mad Dogs and Englishmen" tour, headed by ringmaster Leon Russell. Were the reports at the time of friction between the two true?

You mean, "did he upstage me?" Joe answered with a smile. "I was aware of it. He treated me like a musician, but he knew my limitations. I couldn't play piano like he could, so he'd be a bit cruel about that, playing on my weakness, doing sly, little things behind my back. But musicians have been doing that since day one. Even my band onstage now — they all make with the Pete Townshend splits, jumping in the air. And I just stand there waiting for them to land. It does get comical at times."

Joe Cocker has passed in and out of fashionability with rock audiences, but, like a dedicated blues musician, he keeps going regardless of passing fads and styles.

"It's upsetting to think of the difference between commercial success and talent," he said. "If I had stayed on top after Mad Dogs and Englishmen, I probably wouldn't be playing the kind of music I'm playing now, the kind of music I like to play. The ups and downs are growing pains.

"I'm still trying to find my niche. I'm always surprised when people come and tell me I'm a legend. Muddy Waters is a legend, not me. People tend to write me off as part of a dead era. There's nothing much I can do about that. Except doing what I do. And hoping people hear it."□



Joe Cocker: "If I did throw up onstage, it was because I felt really sick, not because I wanted to be cool."

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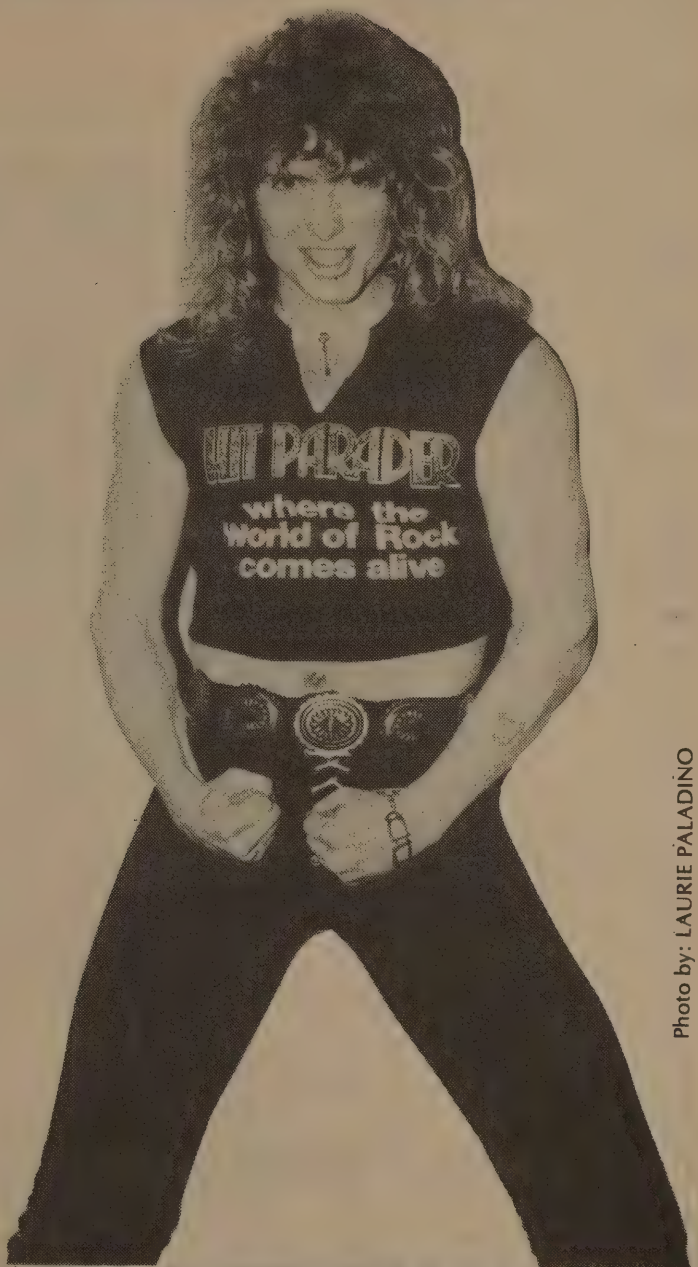

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SQUEEZE

GOOD HUMOR MEN

by Ellen Zoe Golden

"We Do Like A Pint Or Two Ourselves."

Watching the slim, blond and boyish Glenn Tilbrook dance at Studio 54, one would be hardput to tag the guitarist as anything more than an innocent thrillseeker. Yet, it is exactly that type of naive participation that has made his half of the pop songwriting for Squeeze such a charming success.

Chris Difford, on the other hand, prefers to be a voyeur in his lyrics. The dark-haired guitarist writes of dancing/drinking/courting relationships, while Tilbrook composes the music to make it *feel* real.

With the release of Squeeze's latest album, titled **Sweets From A Stranger,** that songwriting formula has hardened to granite. Where last year's **East Side Story** had a grittier pop direction, this year's vinyl is a clear weave of soulful textures and melodic sensibilities set to another chapter in everyday life.

"Chris continued along the lines of observation of other people and different situations," Tilbrook explained during a break from rehearsals in England. "While the album has more uptempo songs with more rhythm, there's a lot of moody songs as well. The moodiest song is *When the Hangover Strikes*, which is a blues ballad. Not blues in the Marshall Tucker Band sense, but in the Frank Sinatra white-ballad-blues tradition."

While the serious treatment of drinking in that song might indicate pessimism from Squeeze, it is really meant to show how to look for humor in any situation. After all, Tilbrook contended, "We do like a pint or two ourselves..."

"A lot of my lyrics have subtle humor," Difford said. "It's like the latter stages when the Beatles were around; there was a lot of love and a lot of emotion. That's what young people of today need to keep together. There's a lot of love gone from the world, and it's very difficult to get people to smile."

Tilbrook doesn't think people relate music directly to the world situation. "There are two ways you can approach depression: One is escapism and the other is stark reality. I don't think we fall into either of those categories, but I think we're quite a happy bunch of chaps, especially live."

In person or on record, Squeeze *are* chipper. Not that the attitude has been easy to maintain, especially since twice in the last two years the band's structural stability has been threatened. Last year, original keyboard cut-up Jools Holland left the group to go solo, then his replacement — ex-Ace ivory tickler Paul Carrack — departed for Carlene Carter's band then Nick Lowe's Noise To Go.

Ebet Roberts

Glenn Tilbrook: "I think we're quite a happy bunch of chaps, especially live."

"Those things don't take away from the morale of the band because we're strong enough to get over things like that," Tilbrook said of the unit that now stands with himself, Difford, bassist John Bentley, drummer Gilson Lavis and ex-Sinceros keyboardist Don Snow. "Obviously, with two keyboard players leaving quite rapidly, it was a bit uncertain. Then, when we toured Britain and Sweden, we had the best reception ever. To get that real buzz is fantastic for me.

"I don't think there is a band comparable to Squeeze," he continued. "I'm not saying that we're the hottest shit in the world or anything, but we've got a unique place in music and one that fits into America, Britain and several other places as well."

Despite his confidence, Squeeze has yet to break big here. Even now, Tilbrook must execute his dance spins to the strains of Studio 54's disco records. Will **Sweets From A Stranger** change all that?

"All I can say is I feel like a battering ram, and we're at the castle door," he answered. "I think with this lunge we are going to break through."□

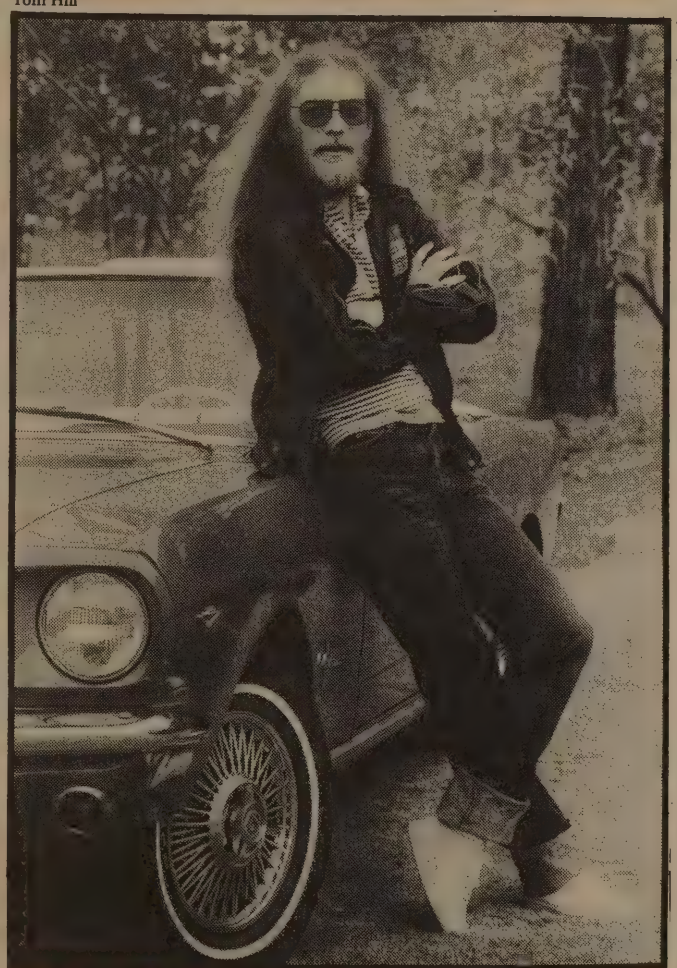
Roots

PAUL DAVIS

Each month *HIT PARADER* takes a rock star back to his old neighborhood. This month we join Paul Davis at his favorite fishing hole near Atlanta.

by Tony Paris

Tom Hill



Paul Davis: "People laugh at me sometimes 'cause the only job I really ever had was running a pool hall."

Paul Davis threw his tackle box, rods and reels and cooler into the back of his Datsun four-wheel drive pick-up and said seriously in a slow Southern drawl, "I look at fishing just like business." Driving up the winding Georgia highway to Lake Lanier, Davis looked like a good ol' boy heading out on a fishing trip to catch a few big boys. Which, he announced, was exactly what he was planning to do.

Raised throughout Mississippi, the son of a travelling Methodist preacher who always had ministries "way out in the sticks," Davis first sang during the church 'Sunday night specials.' When he did begin recording, the blonde songwriter stayed in Mississippi, working out of Malaco studios near Jackson. It wasn't long before he had a record deal.

At first, Davis moved to New York, but gladly followed his record company when it relocated to Atlanta. "I couldn't really handle New York," he laughed, as we cut through a dirt road heading towards the lake. "I just wasn't fast enough."

Atlanta is the perfect medium for Davis, who is able to handle all of his business in the city, recording at Webb IV studios with his co-producer Ed Seay. But, more importantly, being near the country, it allows him as much time as he wants outdoors.

Arriving at the lake, where his gleaming Ranger fishing boat is waiting in the water, Davis wastes no time putting his gear aboard and heading out to the fishing spot he discovered the day before.

"Mind if we pick up a little speed now," he asked. As he punched the accelerator, a smile came over his otherwise dour face as the front of the boat raised, and we went gliding across the water.

We reached the cove. Davis baited his hook and cast the line in the water. Watching this Southern musician fish, one would expect his music to be the epitome of stylized Southern rock. Yet Paul doesn't carry the backwoods feel into the studio. His highly polished, densely produced singles like *I Go Crazy, Do Right, Cool Nights* and *'65 Love Affair* are more urban soul than dual lead guitar blues numbers.

"I always disliked that," the keyboard player explained. "Southern boogie was never anything new; I grew up listening to the black radio stations — B.B. King and all of the blues artists. I thought it was great that bands like the Allman Brothers broadened people's views, especially white teens, to the blues, otherwise it may have been overlooked.

"I try to do whatever I feel at the time. I never know what my songs are going to sound like in the end. On my albums we'll do a lot of things from scratch, starting with computer drums and overdubbing instruments one at a time. Building like a layer cake."

Davis uses quite a few Atlanta studio musicians. He runs into most of them at the Moonshadow Saloon, a concert hall frequented by such Atlanta-based groups as the Teddy Baker Band, Whiteface, Kansas, the Producers and Mother's Finest.

While Paul sometimes watches the acts performing, one can usually find him engrossed with various video games in the rear of the club. He's a sucker for whatever the craze — video games, golf, roller skating, model planes, pool ("I used to play a lot better when I was younger. People laugh at me sometimes 'cause the only job I really ever had was running a pool hall when I was a teenager in Meridian, Mississippi.") — most of all, fishing. He still had not caught anything as he reeled in his line to change lures.

In his 12-year recording career, Davis has opted for staying at home rather than going on the road. He sees his main resistance to life on the road coming from a subconscious need for stability after a childhood of constant moving from town to town. Ironically, during these economically hard times in the music business, when many groups cannot afford to tour, Davis' new label decided that he should tour. Finally, as Paul's watery action gets a bite, he must take off on the road, hook, line and sinker.□

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HOW LONG

(As recorded by Rod Stewart)

PAUL CARRACK

How long has this been going on
How long has this been going on.

Well your friends and their fancy persuasion
Don't admit that it's part of a scheme
But I can't help but have my suspicions
'Cause I ain't quite as dumb as I seem
Oh you said you was never intending
To break up our scene in this way
But there ain't any use in pretending
It could happen to us any day.

How long has this been going on
How long has this been going on
How long
How long has this been going on
How long
How long has this been going on
How long baby.

Oh your friends and their gentle persuasion
Don't admit that it's part of a scheme
But I can't help but have my suspicions
'Cause I ain't quite as dumb as I seem
Oh you said you was never intending
To break up our scene in this way
But there ain't any use in pretending
It could happen to us any day.

Tell me honey
How long has this been going on
How long has this been going on
How long
How long has this been going on
Going on, going on
How long has this been going on
How long has this been going on
Going on, going on, going on
How long honey ooh
How long has this been going on
How long has this been going on
Going on, going on, going on
How long has this been going on
Going on, going on
You've been treating me mad
You've been treating me bad
And it's been going on
Going on, going on
I ain't quite as dumb as I seem
I ain't quite the fool in me
But it's been going on
Going on, going on.

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CRIMSON AND CLOVER

(As recorded by Joan Jett and the Blackhearts)

PETER LUCIA
TOMMY JAMES

Aah
Now I don't hardly know her
But I think I could love her
Crimson and clover.
Aah
Now when she comes walking over
Now I've been waiting to show her
Crimson and clover
Over and over.
Yeah my, my such a sweet thing
I want to do everything
What a beautiful feeling
Crimson and clover
Over and over.
Crimson and clover
Over and over
Crimson and clover
Over and over
Crimson and clover
Over and over
Crimson and clover
Over and over.

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NO ONE LIKE YOU

(As recorded by Scorpions)

RUDOLF SCHENKER
KLAUS MEINE

Girl it's been a long time that we've been apart
Much too long for a man who needs love
I miss you since I've been away
Babe it wasn't easy to leave you alone
It's getting harder each time that I go
If I had the choice
I would stay.

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

Girl there are really no words strong enough
To describe all my longing for love
I don't want my feelings restrained
Ooh babe I just need you like never before
Just imagine you'd come through this door
You'd take all my sorrow away.

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.
(Repeat)

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ONLY THE LONELY

(As recorded by the Motels)

MARTHA DAVIS

We walked the loneliest mile
We smile without any style
We kiss altogether wrong
No intention.

We lied about each others drinks
We lived without each other thinkin'
What anyone would do
Without me an' you.

It's like I told you
Only the lonely can play.

So hold on here we go
Hold on to nothin' we know
I feel so lonely
Way up here.

We mention the time we were together
So long ago well I don't remember
All I know
Is it makes me feel good now.
It's like I told you
Only the lonely can play
Only the lonely
Only the lonely can play.
Only the lonely
Only the lonely can play
It's like I told you
Only the lonely can play
Only the lonely
Only the lonely can play.

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PERSONALLY

(As recorded by Karla Bonoff)

PAUL KELLY

I've been writing letters every day now
Since you've been gone
Talking to you by telephone
For what seems like a whole life long
But I've got something to give you
That the mailman can't deliver
I can't mail it in
I can't phone it in
I can't send it in
Even by your closest kin
The thing that I'm speaking of
Is a whole lot of love
A whole mess of love.

I'm bringing it to you
Personally
I'm bringing it to you
Personally.

I need your love
I want your love
I need your love
I want your love.

I'm bringing it to you
Personally.

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BREAK IT UP

(As recorded by Foreigner)

MICK JONES

Made myself a pris'ner
I locked myself away
Can't remember the last time
I saw the light of day
Don't wanna to face life
Feel I've been betrayed
I want you to tell me
Where our love went astray.

So can't you wait one more minute
Why can't you wait one more day
Let's get it straight
'Cause it's a big mistake
You better think about it.

I don't wanna break it up
Why do we have to break it up
Never ever wanna break it up oh no
I only wanna make it up tonight.

You say you've thought about it
But you sound so cold
You make it look like our love
Can be bought or sold
But you won't listen
You say it's way too late
That something is missing
And now you just can't wait.

Why can't you wait one more minute
Why can't you wait one more day
Let's get it straight
This is a big mistake
We better think about it.

I don't wanna break it up
Why do we have to break it up
Never ever wanna break it up oh no
I only wanna make it up tonight.

So don't say break it up
I wanna hear you say we'll make it up
I don't wanna break it up
Ooh baby why can't we make it up tonight
Make it up tonight.

And I ask myself
What's wrong with me
How could I be so blind
Although she tried to give me everything
I still couldn't see
Now as I watch our love slip away
I'm beggin' you beggin' you please
Don't break it up
Take a little time and make it up
I don't wanna break it up oh no
I only wanna make it up tonight.

I don't wanna break it up
Baby let me make it up.

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HOLLYWOOD (Down On Your Luck)

(As recorded by Thin Lizzy)

SCOTT GORHAM
PHILIP LYNOTT

They say people out in Hollywood
Live their life out in black and white
They're living out a Technicolour dream
Next day they're a star overnight
Not like in New York
Man it's tougher
Not like in London town
Boy you suffer.

Nobody give a break
When you're down on your luck
Ev'rybody's on the take
When you're down on your luck
You can't make a mistake
When you're down on your luck.

People out in Hollywood
They got a lot of class
You see the boys strutting down the boulevard
Trying to make a pass
Not like in New York
It's high rise, it's concrete and complex
Not like in old London town
It reigns down on its subjects.

Nobody give a damn
When you're down on your luck
Nobody understands
When you're down on your luck
Lady Chance she won't dance
When you're down on your luck.

People out in Hollywood
They can make it to the stars
They can reach the screen
Drive around in big expensive convertible cars
Not like in New York
All you've got is Broadway
Not like the West End of London
You can't make it no way.

Nobody give a damn
When you're down on your luck
Nobody understands
When you're down on your luck
Lady Chance she won't dance
When you're down on your luck.

You've got to strut your stuff
When you're down on your luck
You can't take it easy
It ain't good enough
When you're down on your luck
Ev'rybody's on the make
When you're down on your luck
Nobody gives a fair deal
When you're down on your luck
Nobody understands my Uncle Sam
When you're down on your luck
I'm ready for the dance
When you're down on your luck
I gotta make a dollar holler
When you're down on your luck
Mama, mama, mama, mama
When you're down on your luck.

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ROSANNA

(As recorded by Toto)

DAVID PAICH

All I wanna do when I wake up in the mornin' is see your eyes
Rosanna, Rosanna
Never thought that a girl like you could ever care for me
Rosanna
All I wanna do in the middle of the evenin' is hold you tight
Rosanna, Rosanna
I didn't know you would look for more than I could ever be.

Not quite a year since she went away
Rosanna yea
Now she's gone and I have to say
Meet you all the way
Meet you all the way
Rosanna yea
Meet you all the way
Meet you all the way
Rosanna yea.

I can see your face still shining thru the window on the other side
Rosanna, Rosanna
I didn't know that a girl like you could make me feel so sad
Rosanna
All I wanna take is not ever havin' to compromise
Rosanna, Rosanna
I never thought that losin' you could ever hurt so bad.

Not quite a year since she went away
Rosanna yea
Now she's gone and I have to say
Meet you all the way
Meet you all the way
Rosanna yea
Meet you all the way
Meet you all the way
Rosanna yea.
(Repeat)

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HEAT OF THE MOMENT

(As recorded by Asia)

JOHN WETTON
GEOFFREY DOWNES

I never meant to be so bad to you
One thing I said that I would never do
A look from you and I would fall from grace
And that would wipe the smile right from my face.

Do you remember when we used to dance
An incident arose from circumstance
One thing led to another we were young
And we would scream together songs unsung.

It was the heat of the moment
Tellin' you what our hearts meant
The heat of the moment
Shone in your eyes.

And now you find yourself in '82
The disco hot foot's hold the jump for you
You can't concern yourself with bigger things
You catch and pull and ride the dragon's wings.

'Cause it's the heat of the moment
The heat of the moment
The heat of the moment
Shone in your eyes.

And when your looks are gone and you're alone
How many nights you sit beside the phone
What were the things you wanted for yourself
Teenage ambitions you remember well.

It was the heat of the moment
Tellin' you what your heart meant
The heat of the moment
Shone in your eyes.

It was the heat of the moment
The heat of the moment
The heat of the moment
Shone in your eyes.

Heat of the moment
Heat of the moment
Heat of the moment.

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MAN ON YOUR MIND

(As recorded by Little River Band)

GLENN SHORROCK
KERRYN TOLHURST

I can feel it floating away
Inch by inch, day by day
Love boat set itself free
Castaway, slipping out to sea.

I can feel it coming adrift
Even a blind man could see the rift
From an ocean liner to a Chinese Junk
There ain't been a ship that can't be sunk.

I used to dream it could last forever
But pipedreams never come true
I'd be foolin' myself if I never
Thought something like this
Couldn't happen to you.

I said baby you've got a man on your mind
You got a weight on your shoulders
How you ever gonna find the words to say goodbye.

You don't know just what you got
Till it's gone
I guess you heard that a lot but it's true
It's not just a game
You can't change your life
By changing your name.

It's not something you can hide away
Sooner or later it starts to show
It's written on your face
You've been betrayed
Do you really believe that I don't know.

I said baby you've got a man on your mind
You got a weight on your shoulders
How you ever gonna find the words to say goodbye
It's already fallen
So it's no use to fight
And if he starts calllin'
Let him know you're with me
For the rest of the night.

Ooh I said baby you've got a man on your mind
You got a weight on your shoulders
How you ever gonna find the words to say goodbye.

Baby you've got a man on your mind
You got a weight on your shoulders
How you ever gonna find the words to say goodbye.

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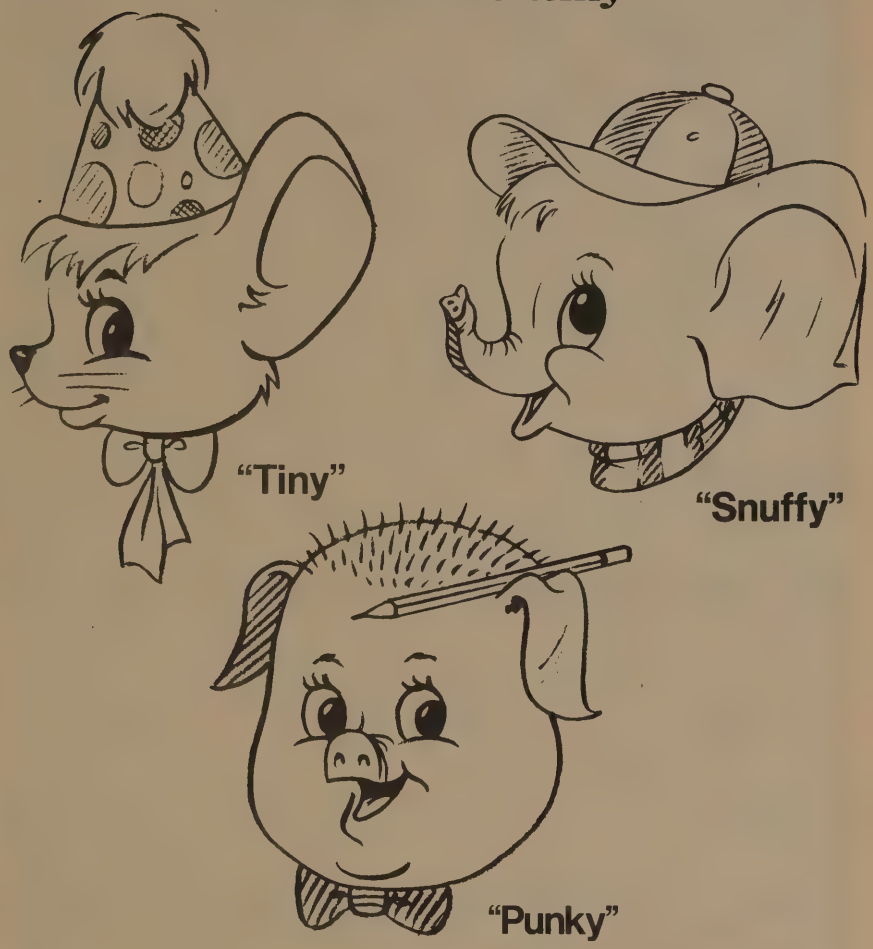

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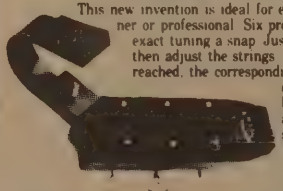

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HURTS SO GOOD

(As recorded by John Cougar)

JOHN COUGAR MELLENCAMP

When I was a young boy
Said put away those young boy ways
Now that I'm getting older so much older
I long for those young boy days.

With a girl like you
With a girl like you
Lord knows there are things we can do baby
Just me and you.

Come on and make it
Hurt so good
Come on baby make it hurt so good
Sometimes love don't feel like it should
You make it hurt so good.

Don't have to be so exciting
Just tryin' to get myself a little bit of fun yeah
You always look so inviting
You ain't as green as you are young.

Hey baby it's you
Come on girl now it's you
Sink your teeth right through my bones baby
Let's see what we can do.

Come on and make it
Hurt so good
Come on baby make it hurt so good
Sometimes love don't feel like it should
You make it hurt so good.

I ain't talkin' no big deals
I ain't made no plans myself
I ain't talkin' no high heels
Maybe we could uh walk around all day long
Walk around all day long.

Hurt so good
Come on baby make it hurt so good
Sometimes love don't feel like it shoud
You make it hurt so good.

Hurt so good
(Come on baby now)
Come on baby
Make it hurt so good
Sometimes love don't feel like it should
You make it hurt so good.

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More than seven months and thousands of ballots later we are listing the Top 30 acts as you have voted for them. These are the up-to-the-minute returns, BUT ARE NOT FINAL. After the votes from our December issue are tallied we will announce the results: *THE MOST POPULAR ROCK ACT IN AMERICA!*

1. AC/DC
2. Van Halen
3. REO Speedwagon
4. Rush
5. Journey
6. Rolling Stones
7. Led Zeppelin
8. Judas Priest
9. Kiss
10. Styx
11. Ted Nugent
12. The Who
13. Black Sabbath
14. Queen
15. Pat Benatar
16. Ozzy Osbourne
17. Cheap Trick
18. Tom Petty
19. The Beatles
20. Billy Squier
21. Aerosmith
22. Pink Floyd
23. The Police
24. Def Leppard
25. Bruce Springsteen
26. Heart
27. Foreigner
28. The Doors
29. Blue Oyster Cult
30. The Cars

Record Reviews

by Roy Trakin

Jethro Tull
The Broadsword And The Beast

After last year's disastrous flirtation with synthonic rock, **A**, Tull's maniacal leader, Ian Anderson, has returned to more familiar turf on his latest effort. For the first time the band has looked to an outside producer, Paul Samwell-Smith, for direction, and has added two new members, keyboardist Peter-John Vettese and drummer Gerry Conway. The result is an album that harkens back to classic Tull efforts like **Stand Up, Benefit** and **Aqualung**, with its roots in English medieval folk, Anderson's breathless flute and an esoteric cosmology.

The trouble with Tull has never been its music, which is always professionally exact, but rather with Ian Anderson's condescending pretensions. **The Broadsword And The Beast** tries to make like an old-time Jethro Tull concept album in its packaging, but the 10 tunes have little to do with one another.

The two sides are divided into *Beastie* and *Broadsword*, with the first apparently a critique of the ills in modern society, and the second a more personal view based on self-responsibility themes. But, on songs like *Flying Colours*, where Anderson smugly scolds a couple feuding in public, and *Pussy Willow*, where he tries to get inside the head of a working woman, his objective eye is more like a moral vacuum.

On *Watching Me, Watching You*, a tired tome about what it's like to be famous, Anderson gives his game away when he sings of a fan (though he may as well be talking about himself): "Got two drinks in his hand — see his lips move/what the hell's he trying to say."* The mad Scot has always been purposely ambiguous; on **The Broadsword And The Beast**, he's not so much obscure as irrelevant.

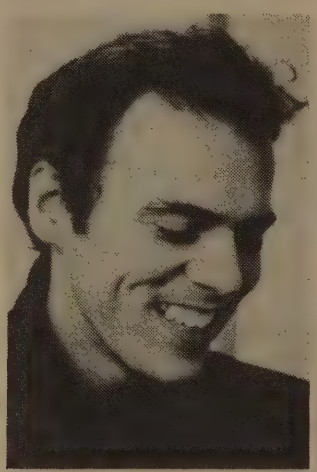
* Lyrics: Copyright ©1982 by Salamander & Son.

□□□

John Hiatt
All Of A Sudden
John Cougar
American Fool

These two heartland Johns have roared out of the Midwest only to get overshadowed by sounding like other, more renowned performers. John Hiatt's spitfire delivery and vein-popping intensity had him labeled the Elvis Costello of the breadbasket, while Cougar's gruff growl and idealization of cars/girls saddled him with the Springsteen stigma. On their latest albums both musicians deal with their image problem by trying something a little different.

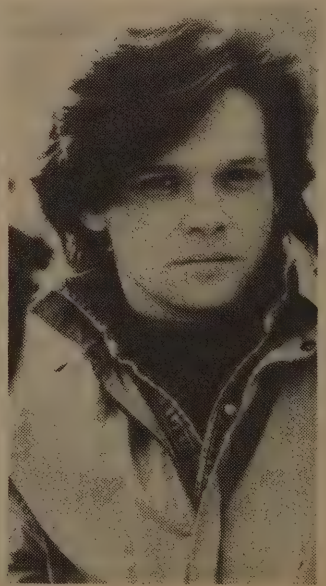
Hiatt has chosen Tony Visconti to produce **All Of A Sudden**, and Bowie's one-time arranger predictably hauls in the synths and the glitz on the LP's very first track, *I Look For Love*. So, while the combination of Elvis Costello singing to a David Bowie orchestration is momentarily intriguing, it ends up burying poor Hiatt. If likeable John is going to avoid the deadly EC comparisons he's going to have to stop running on phrases like "make-up" *(The Walking Dead)* and "slice of life" *(My Edge of the Razor)*.



Even as Hiatt takes an ill-advised anglophilic approach, his midwestern modesty and tongue-in-cheek humor still come through on both the Graham Parker-esque sarcasm of *Overnight Story* and the sly commentary regarding the Costello connection in *I Could Use An Angel*. While moments like this almost feel as if Hiatt is going to seize control of his persona and wrench something personal out of it, his downfall arrives in the rockabilly tune *Doll Hospital* and *Something Happens* — where Hiatt/Visconti betray/convey their roots by applying a distanced, Dave Edmunds-type of trebly English performance/production.

John Hiatt's not the only one to pay for trusting Bowie's taste in Tonys. John Cougar is still reeling from the job MainMan's Tony DeFries did to him in the mid-'70s. On his newest LP, **American Fool**, though, Cougar sets out to rectify matters by fessing up to his real name — Mellencamp (Cougar was DeFries' attempt to do for John what Bowie did for Davey Jones) — and making great strides to discover his own voice. In fact, **American Fool** should stop the Bruce comparisons once and for all. The touchstone this time is no less than a fellow plainsman from Hibbing, Minnesota, — Bob Dylan.

Hurts So Good is the single and certainly the catchiest tune, but the second number sets the pace — *Jack & Diane*, a Lou Reed-type ode to the heartlands which establishes a tone, like good poetry. For a guy who always seemed a trifle insensitive, *Hand To Hold On To* lays out his feelings nakedly, as does *Weakest Moments*, a gospel-tinged ballad that's mighty daring coming from someone who wrote the AOR anthem covered by Pat Benatar, *I Need A Lover*.



John Hiatt may be the more intense performer, but lazy, laid-back John Cougar is truer to his Indiana roots and American musical heritage. I can't help preferring him just for that.

□□□

Greg Kihn Band
Kihntinued

Likable Greg Kihn has always been a favorite in his native San Francisco Bay area, but with last year's **Rockihnroll**, he began to attract more than just regional attention.

On **Kihntinued**, Greg crosses up the common wisdom with a pair of seductive reggae tracks (*Tell Me Lies* and *Sound System*), a mock heavy metal rave-up *(Seeing Is Believing)* and even a moderately soulful take on the gospel standard, *Higher and Higher*. With versatility, talent and fresh-faced energy to spare, Kihn might be someone to keep an eye on, if he only did more than merely recycle the same neo-classicist pop cliches of love, peace and misunderstanding.

He has, in the past, cracked the ever-elusive Top 40 with quasi-hits like *Valerie* and *The Breakup Song*. But those that thrive on the hook tend to die without it, and **Kihntinued** just doesn't seem to have a song with that same kind of potential. Without a mass-appeal radio hit there's nothing to distinguish Greg Kihn from a dozen other similarly talented sons of Buddy Holly.

□□□

The Motels
All Four One

As far as the rock race goes, Motels' lead singer Martha Davis has been little more than just another pretty face through a pair of commercially unsuccessful, if intermittently interesting LPs. The Motels latest effort, **All Four One**, finds the band at a critical crossroad.

Guitarist Tim McGovern has gone the way of Jeff Jourard from the first album, a victim of a busted romance with the sultry Ms. Davis. Meanwhile, the record company sent the group back to the studio when their set of songs fell below everyone's expectations (in other words, there was no chance of radio airplay).

The final product pushes the beautiful Motels' vocalist front and center, even as its title implies a group effort. There is a real attempt to define an image for Davis and the Motels on true-life ditties like *Art Fails, So L. A.* and *Tragic Surf*. On *Change My Mind* Martha shows she can do a torch song at least as well as Carly Simon, but the ambitious *Apocalypso* — the album's original title — shows the band stretched to its breaking point. The Phil Spector/Crystals cult classic, *He Hit Me (And It Felt Like A Kiss)*, is an inspired choice for a cover, even if it does fall a bit self-consciously short of the original.

All Four One offers further proof of Martha Davis' dilemma. With the right

vehicle, Davis could easily be L.A.'s answer to Chrissie Hynde or Debbie Harry; as it is, she's merely the best of a dedicated, but ultimately anonymous, outfit.

□□□

Richard Pryor
Live On The Sunset Strip
Laurie Anderson
Big Science

Here are two talented performance artists whose unique work bursts the sense of the traditional audio record and prefigures the developing videocassette market. Richard Pryor you know about; the outrageous comedian, who nearly burned to death last year, has come back with a

vengeance on this soundtrack to his current performance movie. Meanwhile, Laurie Anderson is trying to take the big step from her downtown, avant-garde roots into a multi-media pop future with her debut LP, **Big Science**. While coming from wildly varied backgrounds, Pryor and Anderson draw you into their worlds by touching on common mass cultural symbols. Doing so without accompanying vocals is certainly impressive.

Live On The Sunset Strip is a one-man show filmed and recorded to mark Pryor's return from his near-fatal mishap. While confessing a newly discovered vulnerability, that old savage wit still cuts through. Side One begins with a discourse on intercourse that rhythmically transforms four-letter expletives into something approaching music. Other bits, like *Prison* and *Africa*, reflect Pryor's sharp powers of observation, with his incredibly sensitive and totally hilarious impressions of jungle animals highlighting the latter.

The climax of the record is Pryor's depiction of his addiction to free-basing and his painfully gleeful recollection of the mishap. In giving his cocaine pipe a human personality, Pryor creates a harrowing, yet side-splitting view of drug dependence that cuts right to the bone. By all means, see the movie. Then buy this album and look for the video. Richard Pryor adds to a legacy of comic geniuses that includes Lenny Bruce, Lord Buckley and few others.

Laurie Anderson's first single, *O Superman*, was a surprise commercial success in England, reaching the top of the U.K. charts, and paved the way for **Big Science**, a concept piece that rarely suffers from the pretensions that mar most artistes attempts to go pop.

By concentrating on shared culture, — the airplane-speak of *From the Air*, the **Great White North** parody of the title track, the silly use of cliche in *Walking & Falling*, the reference

to **Let's Make A Deal** in the otherwise metaphysical *Born, Never Asked*, the satire on phone machines in *O Superman* — Laurie Anderson has made her simple, drone-like chants accessible to a progressive rock audience already softened by bands like Talking Heads and Human League. Perhaps the frequent use of the synthesized vocoder is overdone (no one will ever mistake this for good ole' rock and roll), but Laurie Anderson has succeeded in creating a very seductive, hypnotic sound, as well as a worldview, on **Big Science**. I look forward to a video release to further clarify her art.

Laurie Paladino

UFO's Phil Mogg: "I'm stealing this, too. I got some neat records today."

Celebrity Rate-a-Record

with

UFO'S PHIL MOGG

UFO's Phil Mogg doesn't listen to music much while on the road, preferring to keep the telly on to catch up with his soap operas. On a break from his tour, opening for Ozzy Osbourne, Phil popped into New York, where we sat him behind a turntable with some new records. The following is his evaluation on first listen.

Oh, Pretty Woman, **Van Halen**

Typical example of a group that rerecorded a Kinks' song for a hit. Now they make another hit. It's like prostituting yourself. The vocalist reminds me of Frankie Vaughn, a famous singer in England who's like Tom Jones. Disgusting. It's 2:55, typical FM playing time. That sums up Van Halen, yuk. Van Halen, the hookers of rock.

The Longer You Wait, **Gino Vannelli**

The worst thing I've heard since *Don't Cry For Me Argentina*. That is awful. What's wrong with that boy? I'll bet he wasn't circumcised.

Lonely Nights, **Bryan Adams**

Love it. It's great. Excellent. In fact, I'm stealing it. That's it, it's mine.

Don't Talk To Strangers, **Rick Springfield**

General Hospital here we go. Soap to the balls. The nurse told him don't talk to her ever again; obviously relevant. Very American. I think *Jessie's Girl* is the best thing he's done and will ever do. The Sammy Hagar number after that was real sensible, but I'm afraid he's going to be a surgeon for life.

Single Women, **Dolly Parton**

Alto sax. It's good without being corny. Honeysuckle Rose. I'm going to steal this one, too.

Dead Or Alive, **Terry Mann**

A fade in. I'm taking this one, too. I like that. It's going to go down great on the bus.

I've Got A Bad Case Of You, **Marie Osmond**

First class production. That's it. God, that was terrible. Back to the adverts with her brother!

I'm Shakin', **The Blasters**

Retard rock and roll. I mean, he's a cousin of mine, but ... I don't mean to be vindictive. It probably doesn't project their best image.

Cleaning Windows, **Van Morrison**

If he had a shit it would be good. Great vocals. I'm stealing this, too. I got some neat records today.□

Lynn Goldsmith Inc.

"I'm 35 and all these little groups think of me as a grandfather."

ELTON JOHN

LUST FOR LIFE

by

THE SOURCE

Exclusive Interview Conducted By Dan Formento.

With the release of his latest album, *Jump Up*, 35-year-old Elton John seems to have found a very satisfying niche in life. No longer overly concerned with commercial success, the keyboard wizard is content to write songs, nurture friends and family and live each day as it comes.

In New York, Elton sat down and discussed his past, present and future.

Hit Parader: On **Jump Up**, as well as your earlier albums, you've always collaborated with a lyricist. Why don't you write your own lyrics? You have a wonderful command of language...

Elton John: Yes, I know, but usually it's filthy. Seriously, I'm just no good at that. It'd be like me playing the guitar — I am inadequate at doing it. It's very frustrating actually, but I get some of my feelings across in instrumentals. I'd love to be able to write lyrics, but you either have a gift for doing something or you don't. I'm a good melody writer and I enjoy writing instrumentals.

HP: Bernie Taupin usually writes the lyrics first, and then you compose around his lyrics. Whose songs are they when Bernie is actually the original creator?

EJ: They're Bernie Taupin's words, but I write the melodies to his thoughts. Bernie and I are very close. I know him back to front, and he knows me back to front. So I know what he's getting at. If I sang about myself all the time, it might be so doom-laden. I don't mind writing to Bernie's lyrics, but I don't think he gets credit enough for the older, successful songs. People say, 'You wrote that,' when actually I wrote the music to the original acorn of the song, which belongs to Bernie.

HP: Are you a pessimist by nature?

EJ: Not at all. I'm the biggest optimist in the world. If I write songs, I write very sad and somber things. But I like sad music that makes you cry.

HP: For some time you've been in a position where you don't have to do anything you don't want to do. Can you imagine not being in that position?

EJ: I'm rich enough to be able to do what I want to do, so I shouldn't throw away the privilege. I'm 35; I want to play and feel very happy about doing it. I should get out there on the road and entertain people. I shouldn't sit on my backside and say, 'Well, I've got 10 years time to tour,' because I'll look back and think I should have done it. If you are given a gift, then you should capitalize on it.

HP: There's a track about John

"This is a blurb. Its purpose is to make you read the article. Well, what are you waiting for?"

Lennon on the album *(Empty Garden)*. Last year you told me you couldn't believe that Lennon was gone and that you half-expected him to pop up behind some tree.
EJ: I still do. He's the only person who ever died that made me feel like that. His death has a lasting effect, and I still haven't gotten over it. John's death stays with me all the time. It's a personal thing.

I wanted to write something for John, but I don't think the song blatantly refers to him. I've played it to someone who thought it was about the California Med Fly, because there is a line that says it's amazing how much one insect can damage so much grain. It takes all sorts. Unless you listen to the lyrics real close, you're not going to immediately identify the song with John.
HP: Are you concerned that a similar fate might befall you?
EJ: There is no point in thinking about things like that. If you are going to be taken away from this world, then you're going to be taken away from it. That's fate. The great thing about life is that you don't know what is in store for you half the time. From day to day, good and bad things happen and you have to take them in stride. The downs sometimes help the ups become even better. You get someone like John Belushi dying and you think, 'What a waste.' I don't really go around armed to the teeth with bodyguards, because if someone is going to do it, they're going to do it.
HP: You said that many things in your life have been controlled by fate; what is fate in your view?
EJ: It's luck. Being in the right place at the right time. It's me never originally wanting to be a singer or performer, just wanting to be a songwriter, and as things turned out I enjoyed success for the six years it was hectic. It took me two years to recover from it afterwards.
HP: Is it a visualization of something that happens?
EJ: It's not preconceived at all. Nothing is preconceived. The major things that happen in your life aren't preconceived at all.
HP: I wonder if you could do this for me. I don't think there are very many people that could, but I think you can. Can you paint a picture of the music scene in England during the late sixties when you were first beginning, the environment, what was happening, your earliest days in the North Hills Hotel playing the piano there.

EJ: Well, it was a scene in England in those days. I was a black music fan, and I was in a group that just played black music. There were semi-professional bands, very similar to the situation in England now, with a lot of kids playing music in pubs and stuff like that. Very exciting, and it is very exciting in England at the moment.

Music in England has gone back to those days; people are just having fun. They may make one record and disappear, but they have fun. And that's really what it was all about. The seventies came with the mega-money, which I was part of, and I won't deny that.

I think that was one of the worst things that happened in the music industry. It made radio use formats that they never used before. It made people go for the big bucks. It led to the introduction of lawyers.

The fun is back in it in England. I don't know whether the fun is back in America. I haven't spent enough time in America recently to say, so it would be unfair to comment.

Elton John: "I support any suppressed movement, but I don't necessarily think gay people are suppressed anymore."

Rock & Show/Retna LTD.

"The great thing about life is that you don't know what is in store for you half the time."

Sports is the music scene of the eighties, so greedy and avaricious. It was fun in the sixties, because you just wanted to do it. It wasn't money. "Oh, we've got a gig, we can play, great."

"I like sad music that makes you cry."

HP: You're known as a very generous man. Does it make you happy to give away things?
EJ: Yes, it makes me very happy. It makes me happy to receive things as well, if they are given with affection. I'm in a position to be able to give a lot of things, and since I've got money I've always been like that. When I didn't have any money I'd spend it and give it to someone or share things. One thing I've always been able to do is to share things with people.
HP: Now that you're 35, are you concerned about getting older?
EJ: No, I love it. I'm 35 and all these little groups think of me as a grandfather. It's quite amusing.

As I get older, I love responsibility. I don't just have responsibility to myself, my family and my career. I have other responsibilities, such as the soccer club I own. I thrive on that.

When we were in Australia, it was my birthday and I went to the local park where the radio station had organized 7,000 people to sing *Happy Birthday* to me. It was ridiculous, but we made a vow that in 35 years time we'd do the same thing. Then we realized the promoter would be 109, so we forgot about it.
HP: You were the brightest star in rock music during the '70s, but that hasn't been the case in the '80s. Why is that and how do you feel about it?
EJ: In 1976, I didn't want to see another instrument or make another record because at that time there wasn't anything else to my life apart from being Elton John — the singer — and touring. That's not the most important thing to me anymore, but it was at the time. For those six successful years, I was caught up in a momentum that was great and I had a ball. Then I suddenly realized that I had no personal life. The most important thing for me now is to just enjoy writing songs and playing music. I don't want that media attention again because I wouldn't be able to handle it this time. I'm very happy with my life as it is.
HP: What are the most important things in your life now?
EJ: Just myself, my family, my football team. Having been through 12 years of madness and fun – and the lows and highs — I'm not talking just about music anymore. I'm interested in personal happiness. Just the fact that I can be with people that I enjoy being with — and most of the people around me have been with me for a long time — makes me happy.

I still have the same road manager that I had in 1967, and Bernie and I have been together for 15 years. If you manage to go through the neurotic tantrums I've thrown and other people have thrown and still end up being friends, then I think that's an achievement. Life is an achievement if you conquer it.
HP: You made a disclosure a couple of years ago about your homosexuality. Has that disclosure caused you any grief?
EJ: I don't think it caused me any grief, but I think it hurt my record sales especially in the mid-west, because it's not everybody's cup of tea. I just had to get it off my chest. I expected to offend quite a few people, but I'd rather be honest than live my life as a lie. I'm chairman of a football club in England which is a bastion of butchness, and it really doesn't matter. I don't flaunt it, but I thought that I could help other people like that.
HP: So, you're not necessarily an active proponent of gay rights?
EJ: I support any suppressed movement, but I don't necessarily think gay people are suppressed anymore.
HP: Do you ever worry about waking up some day and finding out that all of your success has been a dream?
EJ: If it has been a dream then I had a great time. I have no regrets. I've been lucky to go through what I have, and, realistically, I'm set up for life.□

HIT PARADER MINI-SERIES EXCLUSIVE

TRIUMPH'S GIL MOORE

Part Two Of A Three-Part Triumph Series.

by Andy Secher

Harrison Funk

Triumph's Gil Moore: "I can't understand why anyone would want to read a story about me."

"I'm such a dull guy," Triumph's Gil Moore moaned as he sat in the living room of his home in Mississaqua, Ontario — a suburb of Toronto. "I can't understand why anyone would want to read a story about me. I'm just the drummer in a rock and roll band. Nobody cares about drummers."

In an industry bloated with super-egos and outrageous personalities, Gil Moore hasn't let Triumph's recent success go to his head. Since helping to form the band in 1976, Moore's wailing vocals and power-house drumming have been key ingredients in Triumph's top speed machinery. Yet, away from the stage, this tall, lanky Toronto native is content with "the simple life."

"I wish I could always live like this," he said, popping open a can of beer. "But we're so damn busy that it's really become hard to spend much time around the house. Nothing beats takin' it easy, listening to some good music and getting the chance to squeeze in a few rounds of golf. I have a seven handicap right now," he added proudly. "That's pretty good when you consider that you can't exactly play golf in Canada 12 months a year — unless you enjoy playing on ice skates.

"Sometimes when other musicians come through town we'll get together and shoot a few rounds. Charlie Daniels played with me a few months ago, and Brad Delp and Sib Hashian from Boston were up here recently, too. They didn't play that well," he snickered, "but we had a pretty good time anyhow."

Moore once considered becoming a professional linkster, but his love for rock and roll along with admitted limitations on "My short irons," directed him away from the putting greens and towards the drum skins. Gil's first Toronto-area bands were content with cranking out cover versions of **Gimme Some Lovin'** and *Hold On I'm Coming* at school dances and neighborhood parties.

"Those were great days," he remembered, "but I wanted to make some money out of music, and those guys were just in it for fun. We played a bunch of old rock and soul tunes — some incredible music — but I must admit that we weren't very good. I learned a lot from those bands, though," he laughed. "Like how to hassle promoters when they're not gonna pay you.

"The music we were playing in those bands is still my favorite," he added as he fished through a bag full of cassettes he'd recently bought. "I just picked up some of the old Motown anthologies which are just unbelievable. I also bought the new Black Sabbath and Ozzy tapes. This way I can just hop into my car, throw one of those tapes on the player and breeze down the highway in style."

One of the great misconceptions about Moore is that he's a car fanatic, who owns an endless series of vintage Thunderbirds. Why else would he be nicknamed "Bird Man?"

"Actually, the name does come from when I did own a T-bird," he explained. "But, quite honestly, I don't know shit about cars. This started when one of our record company bios (written by yours truly) really played up the car thing. I've been living with it ever since. People are always asking me for advice on how to fix their engine or how to tune their plugs. I just tell 'em, 'You're talkin' to the wrong person, buddy.' I've got a 1979 Cadillac Seville, and all I know is when you turn the key the engine goes on. Hell, that's all a drummer needs to know anyhow."□

HIT PARADER MINI-SERIES EXCLUSIVE

POLICEMAN ANDY SUMMERS

Part Two Of A Three-Part Police Series.

by Ellen Zoe Golden

"I don't think this bus is comfortable at all, and I'm not coming back in it," Andy Summers says as he shifts a bit on the couch of the luxury tour bus transporting the Police to another show during their U.S. tour.

"I'm sitting here getting sick from being batted all over the place," he continues. "This is for groups like Molly Hatchet who want to get boozed out and lay some scrubbers in the back. It's not for English gentlemen like us."

Wait a minute, hold that thought! Is this the same bleached-blond guitarist who, along with fellow peroxides Sting and Stewart Copeland, made his first American cross-country jaunt in a Dodge van? Yes, but things have changed dramatically since that first catch-as-catch-can tour. And Summers is the wiser for it.

It was easy for Andy to adapt to the Police's initial less-is-better strategies, since that was a philosophy he had already incorporated into his guitar playing. As the oldest member of the trio (presently 38), he was a seasoned veteran of the English progressive rock circuit serving stints with the Animals, Zoot Money, Kevin Coyne and Kevin Ayers that established him as one of Britain's foremost guitarists.

Yet, when the punk ideology appeared in the late '70s, Summers whittled down his excessive guitar style and quickly mastered a lean approach.

Lynn Goldsmith/LGI

Police's Andy Summers: "I do play lead solos, but I have to put them in the right context."

"In the early days of the Police, we were looking to create a new, three piece — guitar, bass, drum — style," he explains candidly. "There were certain things we had to get rid of, like the very long, indulgent lead guitar solos which were, at the time, standard rock cliches. Instead of guitar wailing over, and being supported by, the bass and drums, what we had was three soloists. I do play lead solos, but I have to put them in the right context."

Within the context of the Police, Summers' dual control of rhythm and lead guitar parts coincides with an equally commanding personality. On the bus and backstage Andy often gives the impression that he *is* a proper English gentleman (though he is actually Irish). He's also been known to voice bold viewpoints in group discussions, and his stage mannerisms are anything but tame.

Before the show, however, the petite guitarist ignores the backstage antics of his colleagues, opting instead to sit alone, reviewing outside projects that have revealed his instrumental prowess.

Recently, Summers worked with guitarist Robert Fripp in a recording situation entirely independent of the Police machinery. With a common background — they're both Irish and grew up in the town of Bournemouth — and aesthetics —both are progressive players — Summers ventured that Fripp would be "someone I would be able to communicate with over a broad range of reference." Summers warns, however, that the LP is not loaded down with solos.

"All the music is pretty, accessible and very melodic," he contends. "It would have been stupid to put in every single lick we ever knew. What we were trying to do was make a guitar duet album that would be very '80s, using guitar synthesizers and contemporary sounds.

"I think what I did with Robert was so far away from what the Police do that there is no threat to them at all," Summers says. "The Police is the prime thing in all our lives, but it is now possible for us to have satellite projects because we're all good enough to go off and do that. You've got to be able to function in more than one framework, and not throw all your eggs in one basket."

Summers has proved that he can do very well in any framework, thank you. Just as he first streamlined his playing, he can now cash in on the years the Police lived so close to the budget.

As Sting, Copeland and crew dash for the tour bus, Summers slips into a private limousine and is off for a more comfortable — and proper — ride back to New York.□

GO-GO'S
WONDER WOMEN

Fame Is Not Too Hot To Handle.

by Richard Grabel

Robert A. Matheu

Today's question: Is sex important in the success of the Go-Go's (seen here with Dick Clark)? Today's answer: "I get very irritable when I don't get it."

The Go-Go's are the first all-female group that not only sings but also plays its own music to have a #1 album in America. And the album, **Beauty And The Beat,** has topped the all-time record as the longest-running #1 album by an all-female group. The previous record-holders? Diana Ross and the Supremes.

The Go-Go's did it by creating an exuberant flood of great songs. The real gem is *Our Lips Are Sealed*, a luscious slice of modern girl-group romanticism with a melody you can't quit humming long after you've heard it.

With their cute looks and catchy songs, the Go-Go's seem like made-to-order hit makers, but they didn't spring to life from some record executive's brain. They were a group of friends who started out playing small West Hollywood clubs like the Masque and struggled for a long time before getting any attention.

But now they're public figures. I met the Go-Go's during a two-day stopover in New York. For them it's a busy two days, full of radio station interviews, photo sessions, a record store album-signing appearance, and our interview.

Ah, the well-oiled efficiency of the star-making machinery. Don't believe it. It's 11:30 on a Saturday morning, and we're supposed to be setting out for the Long Island shopping mall for the in-store appearance. But bassist Kathy Valentine and drummer Gina Schock have gone off to the deli around the corner from their hotel, and lead rhythm guitarist Charlotte Caffey has gone back up to her room to fetch her make-up, and we're all late.

Suddenly there's a commotion in the lobby. Someone is stuck in the elevator between floors. A voice comes down the elevator shaft —it's Charlotte. We all start yelling up to her, and the hotel staff does the same, very amused. It takes half an hour for the elevator to be fixed and a slightly shaken Charlotte to be freed.

When we're finally all together — Kathy, Gina, Charlotte, rhythm guitarist Jane Wiedlin and lead singer Belinda Carlisle and myself — we pile into a waiting limousine for the drive to the record store. Inside, the Go-Go's make lots of girlish chatter, such as which boys were chasing what girls the night before and "Do you have any eye shadow?" and "Do I have too much makeup on?" They behave like five sisters, joking, giggling and fighting. Refreshingly, they don't try to hide their bitchy sides for my benefit. They argue, act surly and spoiled when they feel like it.

The Go-Go's want to be attractive *and* commercial, but they also want to be taken seriously. For now, the signals and image they send out have earned them the reputation as the eternal fun-loving L.A. teenagers.

Gina: "Well, that's good."

Jane: "That's bad."

Gina: "What's wrong with it?"

Jane: "I resent being pictured as a one-dimensional character."

Gina: "Better than no dimensions."

Jane: "Personally, I don't want to be a female Madness. I don't want to be a cartoon character."

Charlotte: "I think we already are."

Is sex important in the success of the Go-Go's, I ask?

Jane: "I get very irritable when I don't get it."

Charlotte: "I think anybody competent and having a good time is sexy. That's one of the things that's sexy about us — we're girls that are up onstage doing it. I think we're good-looking girls as far as American beauties go; I think we're an interesting collection."

And so does the mob of Go-Go's fans, who are lining up four abreast at the suburban record store to get their albums autographed.

Says one girl: "I like their style, their outfits and their voices."

"The melody lines of the Go-Go's songs are excellent," one guy agrees. "But, besides that, they're *real* pretty."□

Gamma, from left: Davey Pattison, Mitchell Froom, Ronnie Montrose, Denny Carmassi, Glenn Letsch.

GAMMA

LOOK SHARP

Gifted Hands Speak Loudly & Carry A Big Guitar.

by David Gans

Ronnie Montrose bursts into the listening room at his management office and plunges onto a couch, wide-eyed and ready to be interviewed. He's fingering a small metal box with a tiny antenna and two rows of pushbuttons. "Oh, forget about this! This is *the* new, ultra-fucking toy," he says with a menacing laugh. "*Forget* about it!"

The "toy" turns out to be a remote switching device that Ronnie had custom-built by an electronic designer. "I told him, 'It would be great to have a box on your guitar strap so you could push a button and turn your guitar effects on and off without footswitches,' " he says. "And a week later, I had this in my hand! That's *so* incredible!" Ronnie Montrose is the kind of guy who speaks in italics and exclamation points. "No more fumbling around on a dark stage for foot pedals!"

I get the feeling he's always like this, but Ronnie has more reason than usual to be hyper these days: **Gamma 3,** the third album by the band he put together in 1978, has already yielded up one hit single, *Right The First Time.*

Adding to Ronnie's elation is the fact that he produced **Gamma 3** himself. He co-produced last year's **Gamma 2,** as well as **Warner Bros. Presents Montrose** in 1975, but he says "We're about 10 spirals up the circular pattern now in terms of experience, studio expertise and objectivity."

Between the 1975 solo production and this one, Ronnie has had the opportunity to work with producers Jack Douglas, Edgar Winter, Ken Scott and Gary Lyons, and he's applied everything he learned from them — and Ted Templeman, who produced the first two Montrose albums — to the creation of **Gamma 3.**

"I felt I was at the point where I could be objective and do my job as a producer," he says. "I've always been actively involved in the production of my records, even when it's been with another producer, and it has always seemed like a big compromise."

Montrose hastens to credit Gamma keyboardist Mitchell Froom for the improved quality of the songs on **Gamma 3.** "We're a good team," he says. "We censor each other — and Mitchell *never* runs out of ideas! Never!" The pair wrote 95% of the album's songs with lyricist Jerry Stahl before entering the studio in San Francisco.

There were occasions during the making of the record when Ronnie's producer head was at odds with his guitarist fingers. After the basic instrumental tracks were recorded, he took three weeks off during which he listened to "anything but the Gamma rough cuts." He felt it necessary to remove himself emotionally from the project to regain his objectivity. And when he went back into the studio to finish the album, Montrose says, "I shit-canned a bunch of guitar parts. They were the worst!

"The song *Stranger* had about 20 different versions before we finished it," he recalls. "Every day I'd come into the studio and Mitchell would go, 'Oh, no, he's going to change it.' We finally got it to where it felt right, but it took a long time."

That might be said for Gamma as a band, too. After **Gamma 1** was completed, Ronnie changed rhythm sections, bringing in Denny Carmassi on drums and Glenn Letsch on bass. Then, before embarking on **Gamma 3,** he replaced Jim Alcivar on keyboards with Mitchell Froom, leaving only himself and singer Davey Pattison from the original lineup.

The changes seem to have produced the desired result: Gamma has achieved unprecedented success in the shrinking world of radio airplay, and Ronnie Montrose — whose guitar power has never been in doubt — has proved to the world and himself that he can produce the desired results with his own hands.□

LOVERBOY

HIT PARADER

Pick Hit

ASIA

Superstars Get Back To Where They Always Belonged.

by Marianne Meyer

Asia, from left: John Wetton, Carl Palmer, Geoff Downes, Steve Howe.

Within a few short weeks of its release, the self-titled debut album by a new band called Asia leapt into the highest reaches of the record charts, while songs like *Heat of the Moment* and *Only Time Will Tell* roared from radios, announcing the arrival of a group with a uniquely powerful sound. One look at the line-up of players explains the reasons why.

On guitar is Steve Howe, whose fluid leads fueled Yes favorites like *Roundabout* during 11 years with the stadium-filling rock act. On drums is Carl Palmer, founding member of Emerson, Lake and Palmer and creator of one of the most high-powered, recognizable drum sounds in contemporary music. On keyboards is Geoff Downes, a relative newcomer to rock stardom, who has worked with the Buggles *(Video Killed the Radio Star)* and Yes (as Rick Wakeman's replacement in the group's final year). And, finally, on bass and vocals is John Wetton, a longtime veteran of English rock, who paid his dues with the likes of King Crimson, Uriah Heep, Roxy Music and U.K.

Palmer says the group's formation "happened quite naturally. There was no magical mystery tour involved." Sitting in the Lititz, a Pennsylvania rehearsal studio where he, Wetton and Downes are putting final touches on the band's stage show (Howe remained in England to await the arrival of a new baby), the cheerful percussionist goes on to explain that touring in Yes brought Downes and Howe together musically, and as friends.

"John and I had talked about forming a band some 18 months ago," he continues, "so when he and Steve began playing together, it all fell into place." Only Downes had some hesitation — in the form of a record company contract tying him to the Buggles — but as the soft-spoken synthesizer master puts it, "how could I turn down the chance to play with three of the biggest rock musicians in the world? I got out of my contract."

Obviously, he made the right decision. The album, recorded over a six-month period in London, is a stunning display of musical fireworks blending four virtuosos in a rich, orchestral style sure to influence future progressive rock bands. The LP features a condensation of the members' expansive talents into nine compact pieces. Gone are the long songs and far-reaching solos that marked progressive rock in the '70s.

To Palmer, those solos "are the cherries that you throw onto the top of the cake, but the main thing to the group sound is the songs. You don't have to ego out to express yourselves."

Downes seconds the emotion. "When you order a half-pound steak, you don't want four ounces of fat and four ounces of meat; you want to get an eight ounce steak. Solos may be something that we'll use at a later date, but we concentrated on getting everything as tight as possible on this record."

Tight might well describe the group socially as well, in that the members of Asia consider themselves friends, in addition to being co-workers. "We're actually a very sociable band," Downes relates. "We go out together, which is nice. I know a lot of bands don't see each other from one tour or recording date to the next, but I don't think that routine is practical."

Palmer agrees, comparing a rock group to a marriage "that can wear if you let it. We have to grow together and pool our past experiences, try to be as considerate as we can of each other in the problems that come up. Just to be aware of that is important."

For now, as Asia passes its first anniversary as a band, their phenomenal success, and the members' commitment to create a follow-up LP early next year, suggests a long and happy relationship. "Now," says Wetton, rejoining his mates for rehearsal, "the only thing to do is go on the road and tour. We're really looking forward to getting out there and playing."□

Shooting Stars

by Charley Crespo

Lou Ann Barton

"Glenn Frey and Linda Ronstadt were over at my house for dinner one night, and I played them Lou Ann Barton's demo tape," remembers legendary record producer Jerry Wexler. "They both flipped out, and Linda said, 'you ought to have Glenn produce this.' "

So it came to be that the Eagle and the veteran producer joined forces on a hot, new 28-year-old singer from Fort Worth, TX.

Barton first sang publicly in church choirs as a child. By age 15 she was belting out music of rock and blues artists like the Rolling Stones, Ike & Tina Turner and Albert King, refusing to go to high school so she could become a singer.

Before long, Lou Ann was fronting rock and blues bands all through the Lone Star State. Wexler happened to hear her with Roomful of Blues in New York one night and expressed interest in building her career.

"I have trouble describing how Lou Ann sings," says Frey. "She can sing r&b great, she can sing blues great, she can sing straight country and rockabilly. She's incredibly versatile."

Stranger

Stranger started seven years ago in Atlanta as Lynxx, but was forced to change its name because a band in Canada had grabbed it first. The Georgia group, then known as Romeo, moved to the Florida copy-band circuit before performing original material. Their name was changed again, this time because several local bands were similarly titled.

Pat Armstrong didn't care what the hard rockers were called. He just wanted them signed to his management company, already a strong outfit with Molly Hatchet. The band became Stranger, and a hookup with ace producer Tom Werman (Ted Nugent, Cheap Trick, Molly Hatchet) led to a self-titled debut album that rocks the true American way — ballsy.

Stranger is vocalist Greg Billings, guitarist Ronnie "Gee" Garvin, bassist Tom "King" Cardenas and drummer John "J.P." Price.

Charlie Midnight

"As a kid, I had no sense of mortality," says Charlie Midnight. "I would do anything. But then a friend of mine got killed in a fight right before my eyes — we were still teenagers — and I knew I had to have some means of escape from that world."

Midnight, so named because he would sneak out of his house at that hour to meet his gang, found a ticket out of Brooklyn when Kash Monet, an old friend, convinced him to join forces in making rock music, as they once did in tawdry Coney Island gin mills.

Before long, Billy Joel's wife, Elizabeth, signed Midnight, and his days of working for $125 a week were over. **Innocent Bystander** now tells Charlie's tales of today's restless youth.

Haircut One Hundred

Lead vocalist Nick Heyward, guitarist Graham Jones and bassist Les Nemes had been friends since school days, and, after their girlfriends split in the same week, the guys had plenty of time to spend rehearsing. Before long, Haircut Hundred's lineup had grown to six, adding saxophonist Phil Smith, drummer Blair Cunningham and percussionist Mark Fox. Then, the band made its public debut with a concert in the library of an Eaton Square "gentleman's club," where the refreshments were marshmallows and wine.

Haircut One Hundred's brassy, percussion-filled funk immediately won over the masses in its native England, where their debut album and first two singles reached the Top five. The group was recently given a six week TV series, sort of an English Monkees show, and headlined two concerts at London's Hammersmith Odeon. Ironically, the band isn't even a year old yet. In America, their album, **Pelican West**, is speaking for itself.□

KANSAS

HOME GROWN

New Lead Vocalist Proves All's Well That Ends Well.

by Dave Zimmer

"At first we thought the world was going to end," says drummer Phil Ehart, thinking back to last fall, when Steve Walsh, Kansas' lead singer for almost 10 years, decided to take a hike. Naturally, Ehart and the rest of the group were pessimistic about the future, since the departure of Walsh, the voice behind *Carry on Wayward Son* and *Dust in the Wind*, occurred during the recording of Kansas' album, **Vinyl Confessions**.

"It was untimely," Ehart says. "But as Steve put it to us, 'When *would* be a good time for me to quit?' It was something that had been coming for a couple of years. Steve just wanted to play more straight ahead rock and roll. Kerry (Livgren, keyboardist-songwriter) wanted to go in another direction. The other four of us were in the middle. Before Steve walked, he said, 'Why make an album I don't feel right about and then leave? How could you tour behind it with a replacement?' "

Though a valid point, Kansas was faced with the predicament of finding a new singer to finish the record. The band didn't feel like proclaiming to the world, "Hey, we're in the studio and just lost our lead vocalist. We need help."

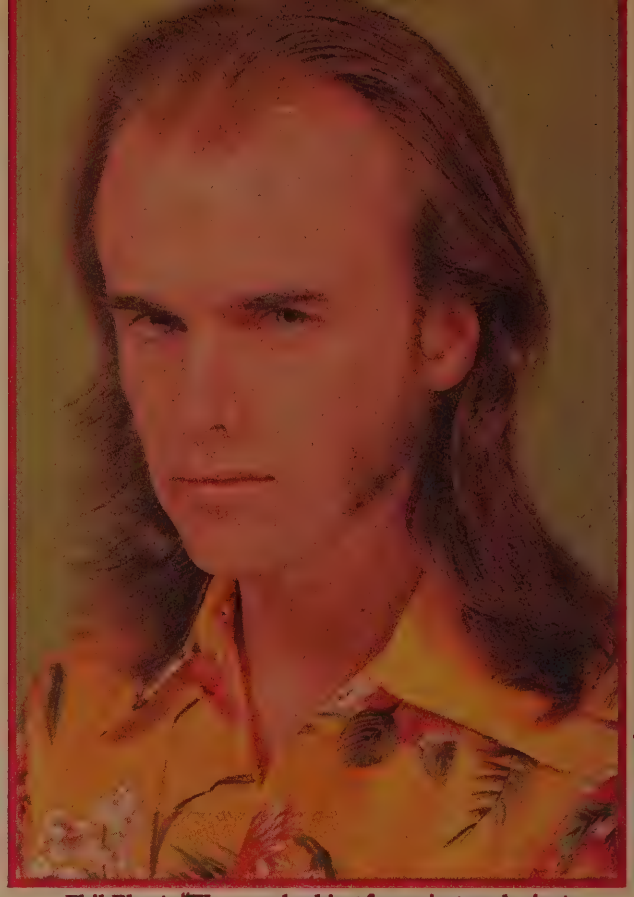
So, Kansas turned the problem over to their manager, who immediately hit upon the idea of running several low key commercials on Southern California radio stations encouraging all singers "who thought they had strong pipes" to audition as vocalist with Kansas. A landslide of tapes poured in; but few made the first cut.

"A friend of mine heard the Kansas radio spot," says John Elefante. "I didn't think much about it. Then a couple of weeks later I got a call from Kerry, then Phil. They wanted me to fly to Atlanta and meet the band."

The chemistry clicked, and after a brief audition, Kansas had a new lead singer in John Elefante—a bronzed rocker from Long Beach, California whose only previous experience had been with a couple of struggling bar bands.

"The choice was easy," Ehart says. "We were looking for a singer who just wanted to be in a band, not a tripped out egomaniac. No rock star attitudes. We weren't about to make Kansas a lead singer's band. Everybody's got one vote. John agreed with this attitude ... and he could also sing his balls off."

When Kansas returned to the studio early this year to resume recording their ninth album, a fresh, progressive sound evolved. Not only did Elefante bring a shimmering voice into the group, he could also write songs — energetic, grabbing workouts. In conjunction with Livgren, John composed a lion's share of **Vinyl Confessions**.



Lynn Goldsmith/LGI

Phil Ehart: "We were looking for a singer who just wanted to be in a band, not a tripped out egomaniac."

"It's a whole new direction for the group," Ehart enthuses. "There are saxes, horns, bassoons — things that we avoided previously. There are intricacies, but with no less power than before. *Play the Game, Right Away* and *Borderline* are full of enthusiasm."

Along with other **Vinyl Confessions**, such as the swirling, Steely Dan-esque *Diamonds and Pearls*, the pumping *Fair Exchange*, and the harmonic *Chasing Shadows*, Kansas maintains their special fusion of choral voices, classical blends and pop metal surges.

"People always seem to think we have all of this classical training," Ehart says. "In fact, when John joined the group, the first thing he said was, 'I don't know how I'm going to show you guys my songs.' We went, 'What'? He thought we wrote all of our tunes on sheet music! But we've never done that. We're just a bar band from Kansas."

Topeka, the capital of America's heartland state, is where Kansas, the group, actually came together back in 1972. Buddies since high school, singer Walsh, drummer Ehart, violinist Robby Steinhardt, guitarist Rich Williams and bassist Dave Hope first gigged around seedy midwest dives as White Clover. When keyboardist Kerry Livgren climbed aboard, White Clover became Kansas. The unit was set, and their sound began to ripen.

"At first people compared us to Yes and Genesis," says Ehart. "It used to flatter us, because we didn't think we were nearly that good."

As Kansas began to expand and blossom by playing constantly, they de-

"For all I know, our audience might be nothing more than a few dogs and some dead cats."

Merry Alpern/LGI

The unique quality of Robby Steinhardt's violin helped Kansas "pioneer an American sound."

manded acceptance in their own right. "We could play like Yes," Ehart admits. "But then we'd turn around and get hard, nasty, play kick ass rock and roll. We were two sided. Most of these British bands weren't."

Kansas inked a deal with Kirshner Records (run by rock impresario Don Kirshner) in '73, released **Kansas**, then **Song For America**, and became one of the hardest working bands in America, on the road for at least 250 days of the year.

"I think we pioneered an American sound," Ehart says. "When Kansas first toured the country there was no Foreigner, no Boston. Santana, the Grateful Dead and Jefferson Airplane were around, but they were more West Coast than American. What we were doing, with vocals and guitars, wasn't regional, it was national. And it held up against any of the English stuff that was coming out."

This confidence peaked when **Leftoverture** (Kansas' fourth LP, released in '76) turned platinum. The group doesn't feel they made any musical concessions to achieve commercial success. They simply kept playing.

"It was a three year process of getting our name and music around," Ehart says. "Some people found it difficult to sit down, put the headphones on and say, 'Yeah, I like all of Kansas' stuff.' It's a lot to digest. Our songs have always said more than, 'Come on baby, let's go for a ride.' "

Point Of Know Return, the double live **Two For The Show** and **Monolith**, solidified Kansas' top-flight stature, and, as an arena attraction, visual effects flashed and smoke appeared while they churned note-perfect rock and roll.

However, despite an explosive live show and massive exposure, Kansas remained a "faceless band." For this reason the group does not expect the public to overeact to the Steve Walsh/John Elefante lead-singer shuffle.

"If you went up to 10 people on the street and asked them who sings lead or who plays guitar for Kansas, they wouldn't be able to tell you," Ehart contends. "So, our new lead singer shouldn't shock our audience, as long as we still deliver the music.

"It'll be interesting to see how **Vinyl Confessions** does. There's a lot of competition now, with Journey, Styx, REO, but I think our audience is still there. However," Ehart laughs, "for all I know, our audience might be nothing more than a few dogs and some dead cats."□

HEAVY METAL HAPPENINGS

by Andy Secher

Brian Johnson has a rather special philosophy when it comes to dealing with AC/DC's more zealous female fans. "I never touch 'em," he told **Heavy Metal Happenings**. "Hell, I'm a married man with two kids. Anyway, there are just too many nasty diseases goin' around America to take any chances. I'll offer 'em a hearty hand clasp and that's about it," he laughed. "We're all good boys in this band. We only like good, clean fun, like a game of cards."

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HEAVY METAL HEADSCRATCHER: What band did the Jimi Hendrix Experience open for during their first American tour? (Hint: They had their own weekly TV show.)

Answer to last month's headscratcher: The instrument that Jimmy Page played when he first joined the Yardbirds was the bass.

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Fast Eddie Clark has left Motorhead. But weep not Motorhead bangers. The band will continue on with Brian Robertson (formerly of Thin Lizzy) as their new guitarist.

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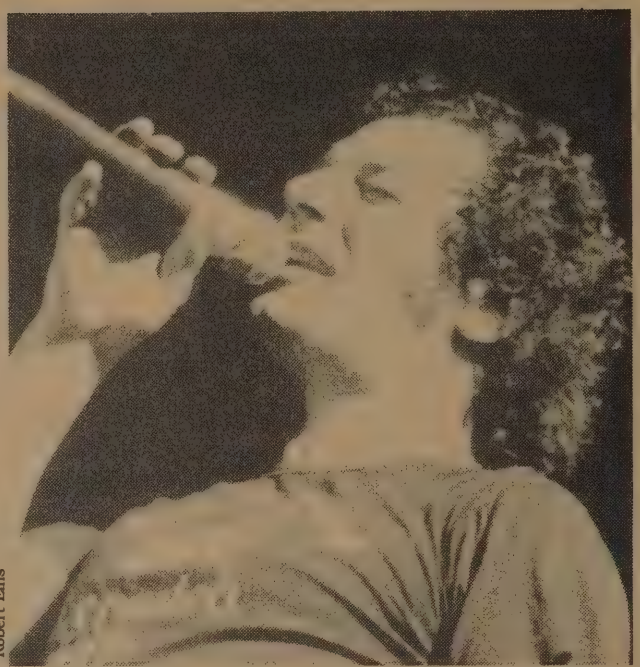
Nobody was more surprised than the J. Geils Band with the chart-topping success of their single, *Centerfold*. "I always thought that song was a little too spicy for Top-40 radio," lead vocalist Peter Wolf growled recently. "If we'd known that AM radio wanted a little dirt, we could have saved ourselves a lot of headaches a few years back."



Robert Ellis

AC/DC's lead singer Brian Johnson's opinion of groupies: "I never touch 'em. There are just too many nasty diseases goin' around America to take any chances."

Black Sabbath's Geezer Butler was given a surprise present by a fan at a recent concert — a 20-foot-long Mexican boa constrictor. The Geez casually wrapped the serpent around himself, never missing a beat as Black Sabbath cranked out *Iron Man*. "All the guys in the band love animals," a roadie explained shortly after the gig. Fortunately, Butler didn't pick up any animal tricks from old pal Ozzy Osbourne.

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Now that Loverboy has made it big, they can afford to travel in style. "We have our own tour bus," lead vocalist Mike Reno explains. "After a gig we just pile in and relax with a few cans of beer and some wine. We'll just put some Van Halen on the sound system and rock on down the highway watching a few triple-X rated movies on our video player."

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Ex-Deep Purple bassist/vocalist Glenn Hughes has formed a band with former Pat Travers Band guitarist Pat Thrall. The new group, cleverly entitled Hughes-Thrall, is currently rehearsing in Los Angeles and should be on the road (probably in Japan) by the time you read this. Speaking about his new outfit, Hughes said: "This is something I've been wanting to do for a long time. Pat and I are good for each other 'cause we both like the same type of music, with a lot of feeling in what we play."

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Prior to Ozzy Osbourne's recent performance at Madison Square Garden, **Hit Parader** presented the Oz with all your letters of condolence concerning the death of Randy Rhoads. "These are the things that'll keep me going," he said. He thanks you all from the bottom of his heart.

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Speaking of Ozzy, **Hit Parader** Associate Editor Charley Crespo was asked by Osbourne to help line up guitarists to audition for the band following Rhoads' death. "They obviously wanted someone who played heavy metal," Crespo reports. "I put them in touch with people like Ray Gomez and Mick Ronson."

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At last, we have the definitive word on the Ace Frehley vs. Eddie Van Halen controversy. According to Kiss' publicist Ida Langsam: "Ace has always been one of Eddie's idols, and Ace thinks Eddie is the best around."

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For those of you who feel a primal urge to get in touch with AC/DC, you can contact them at: 18 Watson Close, Bury St. Edmunds, Suffolk, England. All orders for Angus schoolboy suits must be postmarked no later than August 15, 1982.

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Keep those cards and letters coming! Drop me a line at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

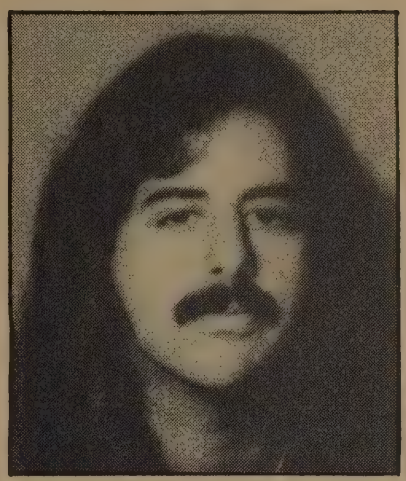
Rock'n'Roll Hit Parade

Exclusive Feature: Top Ten Countdown of the Hitmakers

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we present the lists of three Southern rockers: Freddie Salem, Bruce Brookshire and Chuck Leavell.

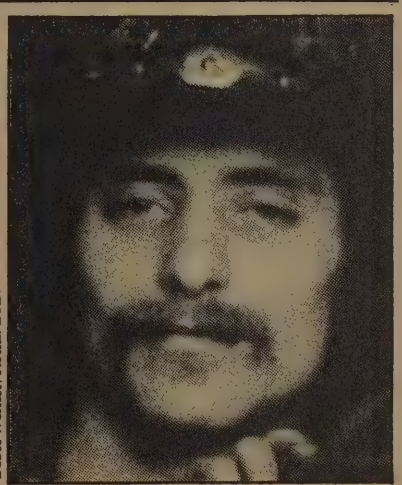
compiled by Bob Grossweiner

FREDDIE SALEM, guitarist, vocalist, the Outlaws (formerly with the Chambers Brothers)



1. **B.B. King Live at the Regal,** B.B. King
2. **Born Under A Bad Sign,** Albert King
3. **Are You Experienced?,** the Jimi Hendrix Experience
4. **Led Zeppelin,** Led Zeppelin
5. **Rides Again,** James Gang
6. **Johnny Winter And,** Johnny Winter
7. **Layla,** Derek and the Dominos
8. **Dark Side of the Moon,** Pink Floyd
9. **Zenyatta Mondatta,** the Police
10. **Abacab,** Genesis

BRUCE BROOKSHIRE, guitarist, vocalist, Doc Holliday



Scott Weiner/Retna LTD.

1. **A Hard Road,** John Mayall and the Bluesbreakers
2. **Hoodoo Man Blues,** Junior Wells' Chicago Blues Band
3. **Ballads,** Volume I and II, Josh White Sr.
4. **The Natch'l Blues,** Taj Mahal
5. **Fleetwood Mac** and **English Rose,** Fleetwood Mac
6. **Looking Back,** John Mayall
7. **Amigos,** Santana
8. **Gimme Back My Bullets,** Lynyrd Skynyrd
9. **Pullin' Together,** Grinderswitch
10. **The Allman Brothers Band,** the Allman Brothers Band

CHUCK LEAVELL, keyboardist, vocalist, the Allman Brothers Band, Sea Level

1. **Facing You,** Keith Jarrett
2. **For the Roses,** Joni Mitchell
3. **Revolver,** the Beatles
4. **Yesterday ... and Today,** the Beatles
5. **Sgt. Pepper's Lonely Hearts Club Band,** the Beatles
6. **The Beatles** (White Album), the Beatles
7. **Heavy Weather,** Weather Report
8. **Solo Concerts** (Brenen/Lausanne), Keith Jarrett
9. **Shadows and Light,** Joni Mitchell
10. **Crystal Silence,** Gary Burton-Chick Corea

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On the coupon below list your three favorite rock acts, the acts you would most like to read about in **Hit Parader.** Not only will this help us provide the kind of coverage you want, but in our January, 1983 issue we will announce the winner: THE MOST POPULAR ROCK ACT IN AMERICA!

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Sports Challenge

This month:
DWIGHT TWILLEY

Bob Sorce

Dwight Twilley: "When it comes to bird eggs, you haven't even hatched."

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Why do rock stars consistently pick the most off-the-wall video games when they respond to a **Hit Parader Sports Challenge?** Dwight Twilley said he'd take us on at Centuri's Phoenix game. Who plays Phoenix? It's always been one of the least used machines at amusement arcades.

Needless to say, **Hit Parader** was rather unprepared for the L.A.-based pop/rock singer who developed his fondness for Phoenix at Cherokee Studios, where **Scuba Divers** was recorded. Before our scheduled duel, **Hit Parader** snuck a few quarters into a pre-tournament warm-up, without achieving respectable scores. All the while we remembered Twilley's boasts about wiping out the attacking warbirds, phoenix, bird eggs and aliens twice over on a single quarter.

A challenge is a challenge, and we don't back off. We met at a little cigar shop near Carnegie Hall that featured Phoenix, Rally-X and Defender.

"This game is different," Dwight said, as he was quickly knocked out on the first two rounds. "This is torture. They work differently in recording studios."

Nevertheless, Twilley clobbered the competition. We started another game.

"Bird eggs!" he shouted, after a lengthy stay on his first round. "Fuck 'em up."

The game moved quickly from there, and Dwight bested **Hit Parader** in a two out of three. Any winning statements, Twilley?

"When it comes to bird eggs, you haven't even hatched," the victor said. "Next time I'm in New York we'll have another bird egg tournament."□

THE DISCREET CHARM OF TOMMY TUTONE

Cool, Calm & Collected Trip To The Top.

by Marc Shapiro

Tommy Tutone founding fathers Jim Keller and Tommy Heath are low key, soft spoken and basically as far from the swaggering rock star stereotype as anyone is likely to get. But what the pair lacks in surface flash they more than make up for in songwriting proficiency.

On two albums, this San Francisco band has churned out some very attractive pop music with songs like *Angel Say No, Cheap Date* and the recent chart success, *867-5309/ Jenny* garnering critical attention. Despite the recent notoriety, however, Keller and Heath remain humble in the face of success.

"We don't really have any design on being superstars," said Heath during our Los Angeles meeting. "We've never had it in us to walk around trying to play that game. Once we're offstage, I don't care if anyone recognizes us. We're a rock and roll band playing our songs, and that is more important to us than trying to conform to any preconceived notion of stardom."

Heath's mention of their dedication to making good music is echoed by Keller who says that their treatment of teen angst has been accomplished by running contrary to the prevailing attitude in rock.

"The attitude among most other bands is to put a lot of energy into having an exciting live show. Unfortunately, when it comes to translating their performance to record, the excitement doesn't transfer. We've done things the other way around, by devoting all our energy into creating exciting songs and worrying about the live show later."

Heath adds, however, that the two of them, both capable songwriters feeding the same band, has often proved a volatile situation.

"There's quite a bit of friction when we sit down to write. When Jim and I first got together he told me he didn't like what I was doing and proceeded to throw all my songs out," he says. "We're both a bit more subtle when it comes to dealing with each other's ego today. The friction now is basically creative, because we go off on our own and write up a batch of songs and then exchange them. Then we just sit back and wait for the criticism and abuse to start," says Heath with a laugh.

Both Keller and Heath appear even-tempered when it comes to dealing with the charges of blatant commercialism that have been leveled at Tommy Tutone since the band's inception. But Heath jumps to a rather annoyed defense of the charge that Tommy Tutone's rather quick rise to mass acceptance may have been more the result of dumb luck than the by-product of any Protestant work ethic.

"How can you say we haven't knocked ourselves out? We've worked real hard to get to this point. It may have been luck that we were signed just before the bottom dropped out of the record industry and the signing freeze began. But we've had some hard things to deal with as well.

"We've had to deal with the pigeonholing," Heath continues. "You can just take so much of people saying you sound like Elvis Costello. It may look easy and there may have been some luck involved, but, if that's the case, I'd like to think that we made our own luck."□

The creators of the success of *Tutone II*, from left: Gregg Sutton, Victor Carberry, Jim Keller, Tommy Heath, Steve Legassick.

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WITHOUT YOU (Not Another Lonely Night)

(As recorded by Franke & the Knockouts)

F. PREVITE
B. LEVINSOHN
W. ELWORTHY

You know
Not too long ago
You used to close your eyes
And say real low
Aah huh baby I'm satisfied.

Oh I remember
Like it was yesterday
So stop pretending ooh baby
Didn't you hear me say.

Not another lonely night
No more lonely days
'Cause I don't wanna be
Without you.

No not another lonely night
'Cause it ain't feeling right
And it just ain't the same for me
without you.

You know
Not too long ago
You used to hold me tight
So let, let me know
Before you go ooh baby
What's on your mind.

Oh, oh I remember
Like it was yesterday
So stop pretending ooh baby
Didn't you hear me say.

Not another lonely night
No more lonely days
'Cause I don't wanna be
Without you.

No not another lonely night
'Cause it ain't feeling right
And it just ain't the same for me
Without you
Baby without you.

Just tell me now that you remember
All those nights you loved me tender
There's nothing I want to do
Without you.

Not another lonely night
No more lonely days
It ain't the same
Without you.

Not another lonely night
'Cause it ain't feeling right
It ain't the same
Without you.

Not another lonely night
No more lonely days
It ain't the same
Without you.

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I HOPE YA LOVE ME LIKE YA SAY YA DO (a/k/a Hope You Love Me Like You Say You Do)

(As recorded by Huey Lewis and The News)

MICHAEL DUKE

What does a girl like you
See in a man like me
Just cause I love you baby
Don't think I'll be just what you want me to be
Ah yes I'm stubborn
I'm hard-headed
But baby I love you
And I hope ya love me like ya say ya do
Yes I hope ya love me like ya say ya do.

You know that in today's world
A woman feels she must be free
That's ok it's only right
But will you still love me
I'm only human
But I'm weak when it comes down to lovin' you.
(Repeat chorus)

Yeah yeah
I hope ya do
I hope ya do
Yeah yeah.

I'm so glad that you love me baby
I want to make the best life that we can make
Who was it said the love you give
Is equal to the love that you take
Oh yes I'm suspicious
I'm jealous when it comes to lovin' you.

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I KNOW WHAT BOYS LIKE

(As recorded by The Waitresses)

CHRIS BUTLER

I know what boys like
I know what guys want
I know what boys like
I got what boys like.

I know what boys like
I know what guys want
I see them looking.

I make them want me
I like to tease them
They want to touch me
I never let them.

I know what boys like
I know what guys want
I know what boys like
Boys like, boys like me.

But you, you're special
I might let you
You're so much different
I might let you
Mmmmm would you like that
I might let you.

I know what boys like
I know what guys want
I know what boys like
I know what's on their minds.

I know what boys like
I know what guys want
They talk about me.

I got my cat moves
That so upset them
Zippers and buttons
Fun to frustrate them
They get so angry
Like pouty children
Denied their candy
I laugh right at them.

I know what boys like
I know what guys want
I know what boys like
Boys like, boys like me
Na na nya nya nya nya.

I feel sad now
I will let you
Sorry I teased you
I will let you
This time I mean it
I will let you
Anything you want
You can trust me
I really want to
You can trust me
How would you like it
You can trust me.

Sucker, hmmmmm.

I know what boys like
I know what guys want
I know what boys like
Boys like, boys like me
Na na nya nya nya nya.

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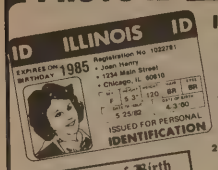

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AFTER THE GLITTER FADES

(As recorded by Stevie Nicks)

STEPHANIE NICKS
a/k/a STEVIE NICKS

Well I never thought I'd make it here in Hollywood
I never thought I'd ever want to stay
What I seem to touch these days has turned to gold
What I seem to want
Well you know I find a way.

For me it's the only life
That I've ever known
And love is only one fine star away
Even though the livin' is sometimes laced with lies
It's alright
The feeling remains even after the glitter fades.

The loneliness of a one night stand is hard to take
We all chase something and maybe this is a dream
The timeless face of a rock and roll woman while her heart breaks
Oh you know the dream keeps comin' even when you forget to feel.

For me it's the only life
That I've ever known
And love is only one fine star away
Even though the livin' is sometimes laced with lies
It's alright
The feeling remains ever after the glitter fades.
(Repeat)

Oh you know the feeling remains even after the glitter fades
Oh the feeling remains
Even after the glitter fades
Oh, oh.

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PLAY THE GAME TONIGHT

(As recorded by Kansas)

KERRY LIVGREN
PHIL EHART
RICH WILLIAMS
DANNY FLOWER
R. FRAZIER

You think that something's happening
And it's bigger than your life
But it's only what you're hearing
Will you still remember
When the morning light has come
Will the songs be playing over and over
Till you do it all over again.
Play, play the game tonight
Can you tell me if it's wrong or right
Is it worth the time
Is it worth the price
Do you see yourself in the white spotlight
Then play the game tonight.
And when the curtains open
To the roaring of the crowd
You will feel it all around you
Then it finally happens
And it's all come true for you
And the songs are playing over and over
Till you do it all over again.
Play, play the game tonight
Can you tell me if it's wrong or right
Is it worth the time
Is it worth the price
Do you see yourself in the white spotlight
Then play the game tonight.

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LOVE'S BEEN A LITTLE BIT HARD ON ME

(As recorded by Juice Newton)

GARY BURR

I've got nothing to be ashamed of
Love's been a little bit hard on me
If I shy away it's only because
Love's been a little bit hard on me.

Love's been a little
Oh love's been a little
Love's been a little bit hard on me
Love's been a little
Oh you know just been a little
Love's been a little bit hard on me.

I can remember when it's been so much
Love's been a little bit hard on me
I shy away at the slightest touch
Love's been a little bit hard on me.
Come out, come out
To the hopeless romantic inside
Shout it's all right, all right
To stay so dark
So close to the light.
I'll be back when I calm my fears
Love's been a little bit hard on me
See you around in a thousand years
Love's been a little bit hard on me.

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JUST ANOTHER DAY IN PARADISE

(As recorded by Bertie Higgins)

ELBERT HIGGINS
SONNY LIMBO
COLUMBIA JONES

The big cold city was such a lonely place to be
Hustle all day and dream of the islands and sea
Millions of girls but none of them seemed right for me
'Til you came along and you touched me and set me free.

So we slipped away last night, eased on down to the Keys
Flying so high we hitched a ride on a Gulf Stream breeze
Livin' on love and fruits from tropical trees
A song in our hearts
And our eyes on the West Indies.

It's just another day in paradise
Lovin' the night away until the sunrise
Seein' that "I love you" look in your eyes
Just another day in paradise.

A bottle of rum
Listen to the steel drum band
Laughin' in the moonlight
Along the beach we ran
Splashin' naked in the sea
Makin' love upon the sand
Fallin' fast asleep like children hand in hand.

It's just another day in paradise
Lovin' the night away until the sunrise
Seein' that "I love you" look in your eyes
Just another day in paradise.

I woke up this mornin' sunlight in my eyes
Guess it was only a dream
I hear the city outside
But I look at you sleepin' honey I realize
Anywhere with you is paradise.

It's just another day in paradise
Lovin' the night away until the sunrise
Seein' that "I love you" look in your eyes
Just another day in paradise.

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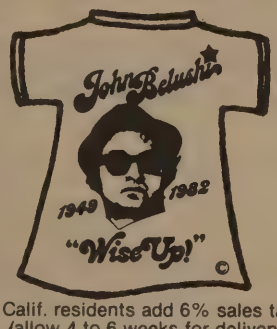

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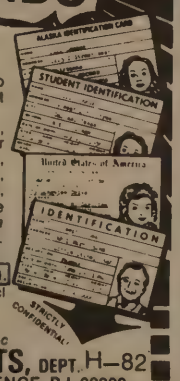

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PIECE OF MY HEART

(As recorded by Sammy Hagar)

BERT BERNS
JERRY RAGAVOY

Didn't I make you feel
Like you were the only one
And didn't I give you ev'rything that I could
Well didn't I give it to you now baby
After all the love I gave you
There was never enough
Well I'm gonna show you baby
That this man can get tough.

Just come on, come on, come on, come on
Take it
Take another little piece of my heart now baby
Break it
Break another little piece of my heart and throw it away
Take it
Take another little piece of my heart now baby
You know you got it
If it makes you feel good ah yea.

Out there in the streets lookin' good
And in your heart you know it ain't right
Yea and ya never, never, never, never, hear me when I cry all night
I keep trying to tell myself that I can't stand the pain
But then ya hold me in your arms ooh baby
And I gotta say it again.

Just come on, come on, yea come on, come on
Take it
Take another little piece of my heart now baby
Break it
Break another little piece off and just throw it away
Break it
Break another little piece of my heart now baby
You know you got it
It if makes you feel good.

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DON'T TALK TO STRANGERS

(As recorded by Rick Springfield)

RICK SPRINGFIELD

When you were just a young girl and still in school
How come you never learned the golden rule
Don't talk to strange men
Don't be a fool
I'm hearing stories I don't think that's cool
Why don't you tell me
Someone is loving you
'Cause you're my girl
Some say it's no longer true
You're seeing some slick continental dude
I'm begging you
Please.

Don't talk to strangers
Baby don't you talk
Don't talk to strangers
You know he'll only use you up
Don't talk, don't talk
Don't talk, don't talk
Don't talk to him
Nobody, nobody ever taught you.

Now tell me
How's life in the big city
I hear the competition's tough
Baby that's a pity
And every man's an actor
Every girl is prey
I don't like what's getting back to me
Now who's this Don Juan I've been hearing of
Love hurts when only one's in love
Did you fall at first sight or did you need a shove
I'm begging you please.

Don't talk to strangers
Baby don't you talk
Don't talk to strangers
You know he'll only use you up
Don't talk, don't talk
Don't talk, don't talk
Don't talk to him
Nobody, nobody ever told you.

What you saying baby
I asked you not to talk to him
I'm begging you
Don't talk to strangers
Baby don't you talk
You know he'll only use you up.
(Repeat chorus)

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WHEN HE SHINES

(As recorded by Sheena Easton)

FLORRIE PALMER
DOMONIC BUGATTI

This man's a child
This man is old
Sometimes he's mild
Sometimes he's bold
This man I love
Sometimes in spite of wishing he'd stick to his guns
Or abandon the fight.

But when he shines
Oh when he shines
Yes when he shines
He shines so bright.

Sometimes a tramp
Sometimes a dude
He changes color
Just like a chameleon that can't find the mood
He is a song
That's not easy to write
He is the moon in the morning
And the sun out at night.

But when he shines
When he shines
Oh when he shines
He shines so bright.

This man's a gentleman
This man is strong
This temp'ramental man plays me along
But when he shines
When he shines
Oh when he shines
He shines so bright
Yes when he shines
When he shines
Oh when he shines
He shines so bright.

But when he shines
Oh when he shines
Yes when he shines
He shines so bright.

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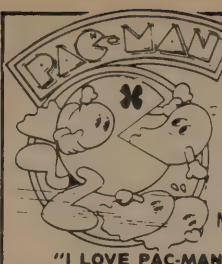

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DANCING IN THE STREET

(As recorded by Van Halen)

WILLIAM STEVENSON
MARVIN GAYE
IVY HUNTER

Calling out around the world
Are you ready for a brand new beat
Summer's here and the time is right
For dancing in the street
They're dancing in Chicago
Down in New Orleans
Up in New York City
All we need is music, sweet music
There'll be music everywhere
There'll be swinging, swaying, records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on ev'ry guy grab a girl
Ev'rywhere around the world
They'll be dancing
They're dancing in the street.

It's just an invitation across the nation
A chance for folks to meet
There'll be laughing, singing, music swinging
Dancing in the street
Philadelphia, PA
Baltimore and D.C. now
Can't forget the Motor City
All we need is music, sweet music
There'll be music everywhere
There'll be swinging, swaying, records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on ev'ry guy grab a girl
Ev'rywhere around the world.

Dancing
They're dancing in the street
Way down in L.A.
Every day
Dancing in the street.

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THE LAST SAFE PLACE ON EARTH

(As recorded by Le Roux)

JEFF POLLARD

Sirens ripping down the street
It's a steamy southern night
Melting in the heat
It's hard to breathe
A red hot summer
Lost in the crowd like one small number

Your love like a shining light
A shelter from the darkness of this long black night
Coming apart at the seams don't make it
Don't know if my heart is gonna take it now.

Running to the last safe place on earth
When there's nothing else that I can do
Running to the last safe place on earth
Here with you.

Little men waving great big guns
Front page news they want to be someone
There's always a fire somewhere burning
At the breaking point the world keeps turning.

Your love like a flame so warm
A refuge in the middle of this crazy storm
Down to wire there's one decision
I reach for your love
You're my vision now.

(Repeat chorus)

Welcome to the last safe place
Welcome to the last safe place
Welcome to the last safe place on earth
Here with you
Here with you.

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BE MINE TONIGHT

(As recorded by Neil Diamond)

NEIL DIAMOND

I never needed to hear the truth
You never wanted to know
I never wanted to be unkind
But then something kept telling me go
There was something kept telling me go.

We stayed together like birds in a cage
But then one of us had to get free
But who had the heart to say goodbye
Wasn't you so it had to be me
Wasn't you so it had to be me.

You told me to go when I wanted to stay
Making me over in every way
Telling me just what to do with my life
But oh how I wish you could
Be mine
Oh how I wish you would
Be mine tonight
Be mine tonight
Tonight
Be mine tonight.

We never knew it for what it was worth
It was worth more than we understood
We never got past the lies and the hurt
And it hurt even when it was good
Yes it hurt even when it was good.

You told me to go when I wanted to stay
Making me over in every way
Telling me just what to do with my life
But oh how I wish you could
Be mine
Oh how I wish you would
Be mine tonight
Be mine tonight
Tonight
Be mine tonight.

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GENIUS OF LOVE

(As recorded by the Tom Tom Club)

TOM TOM CLUB

What you gonna do
When you get outta jail
I'm gonna have some fun
What do you consider fun
Fun, nat'ral fun.

I'm in heaven
With my boyfriend, my laughing boyfriend
There's no beginning and there is no end
Time isn't present in that dimension
He'll take my arm
When we're walking
Rolling and rocking
It's one time I'm glad I'm not a man
Feels like I'm dreaming but I'm not sleeping.

I'm in heaven
With the maven of funk mutation
Clinton's musicians such as Bootsy Collins
Raise expectations to a new intention
No one can sing
Quite like Smokey, Smokey Robinson
Wailin' an' skankin' to Bob Marley
Reggae's expanding with Sly an' Robbie.
Oops yo mama said uh
Oops yo mama said uh
Oops yo mama.
All that weekend
Boyfriend was missing
I sure am missing
Having him hold me in his warm arms
We were insane when we took cocaine.
Steppin' in a rhythm to a-Kurtis Blow
Who needs to think when your feet just go
With a hippity hop an' a hippity low
Who needs to think
When your feet just go
Bohannon, Bohannon, Bohannon, Bohannon
Who needs to think
When your feet just go
Bohannon, Bohannon, Bohannon, Bohannon
James Brown, James Brown
James Brown, James Brown.
If you see him
Please remind him
Unhappy boyfriend
Well he's the genius of love
He's got a greater depth of feeling
Well he's the genius of love
He's so deep.

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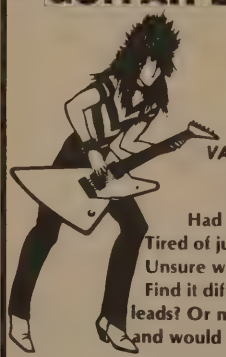

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TURN ON YOUR RADAR

(As recorded by Prism)

MORGAN WALKER

I'm from another country
It's an alien nation
It's in another world
Of my own creation
I'm light years away
And nobody's trying to reach me
Despite what I say
Nobody knows what I mean.

I wish I was travelin'
Where someone knew me
But everywhere I go
They seem to see right through me
I'm like an object in space
Searching the ground for a landing
I can't find a place
Where anyone knows what I am.

Turn on your radar, radar, radar, radar on
Turn on your radar, radar, radar
I don't wanna be alone
Turn on your radar, radar, radar.

I'd like to have the feeling
That someone needs me
Like to get some kind of signal
That someone reads me
They don't wanna hear
How can I get them to listen
Isn't it clear
All I want is somebody to love.

Turn your radar, radar, radar, radar on
Turn on your radar, radar, radar
I don't wanna be alone
Turn on your radar, radar, radar.

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RUN FOR THE ROSES

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Born in the valley
And raised in the trees
Of Western Kentucky
On wobbly knees
With Mama beside you
To help you along
You'll soon be a-growing up strong.

All the long lazy mornings
In pastures of green
The sun on your withers
The wind in your mane
Could never prepare you
For what lies ahead
The run for the roses so red.

And it's run for the roses
As fast as you can
Your fate is delivered
Your moment's at hand
It's the chance of a lifetime
In a lifetime of chance
And it's high time you joined in the dance
It's high time you joined in the dance.

From sire to sire
It's born in the blood
The fire of a mare
And the strength of a stud
It's breeding and it's training
And it's something unknown
That drives you and carries you home.
(Repeat chorus)

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TAINTED LOVE

(As recorded by Soft Cell)

ED COBB

Sometimes I feel I've got to run away
I've got to get away
From the pain you drive into the heart of me
The love we share seems to go nowhere
And I've lost my light for I toss and turn
I can't sleep at night.
Once I ran to you
Now I'll run from you
This tainted love you've given
I give you all a boy could give you
Take my tears and that's not living
Oh tainted love
Tainted love.

Now I know I've got to run away
I've got to get away
You don't really want it any more from me
To make things right you need someone to hold you tight
And you'll think love is to pray
But I'm sorry I don't pray that way.
Once I ran to you
Now I'll run from you
This tainted love you've given
I give you all a boy could give you
Take my tears and that's not living
Oh tainted love
Tainted love
Don't touch me please
I cannot stand the way you tease
I love you though you hurt me so
Now I'm gonna pack my things and go
Tainted love.

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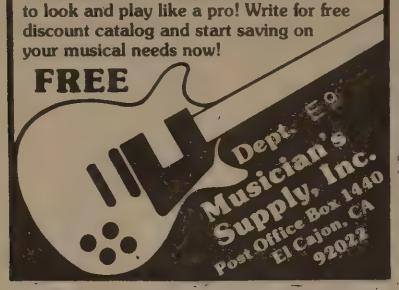

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WHEN IT'S OVER

(As recorded by Loverboy)

PAUL DEAN
MIKE RENO

When you look into his eyes
Comes to you as no surprise
It's always the same
Every time he's out with you
He tries to tell you what to do
You don't need it that way
Sometimes you think you'll play the fool
He's running around breaking all the rules
Somehow that don't seem fair
There's got to be a better way
You know what I'm trying to say
'Cause deep, deep down inside
You really like those total lies
What did he ever do for you
What's he tryin' to put you through
I just don't understand
You showed him love and tenderness
Touched him with your sweet caress
Now he's leaving you
So what's the point
In working it out
Tell me what it's all about
That's why you're saying.

I hope you're with me
I hope you're with me when it's over
I hope you're with me
I hope you're with me when it's over
You won't be lonely
You won't be lonely when it's over
You won't be lonely
You, when it's over
It's over, it's over, it's over
It's over, it's over, it's over.

And in the morning when he's gone
Please don't sing that sad, sad song
(I don't wanna hear it)
Forget about him let him go
It won't hurt what he don't know
What's he trying to say to you
What's he trying to tell you
He don't really care
Face the truth and realize
You don't need any advice
No more.
(Repeat chorus)

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WAKE UP LITTLE SUSIE

(As recorded by Simon and Garfunkel)

BOUDLEAUX BRYANT
FELICE BRYANT

Wake up little Susie
Wake up
Wake up little Susie
Wake up.

We both fell sound asleep
Wake up little Susie and weep
The movie's over it's four o'clock
And we're in trouble deep
Wake up little Susie
Wake up little Susie
Well — what are we gonna tell your Mama
What are we gonna tell your Pa
What are we gonna tell our friends
When they say "ooh la la"
Wake up little Susie
Wake up little Susie.

Well I told your Mama that you'd be in by ten
Well Susie baby looks like we goofed again
Wake up little Susie
Wake up little Susie
We gotta go home.

Wake up little Susie
Wake up
Wake up little Susie
Wake up.

The movie wasn't so hot
It didn't have much of a plot
We fell asleep our goose is cooked
Our reputation is shot
Wake up little Susie
Wake up little Susie
Well — what are we gonna tell your Mama
What are we gonna tell your Pa
What are we gonna tell our friends
When they say "ooh la la"
Wake up little Susie
Wake up little Susie
Wake up little Susie.

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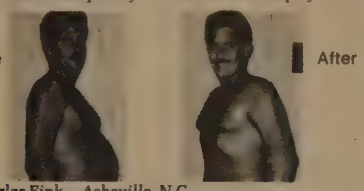

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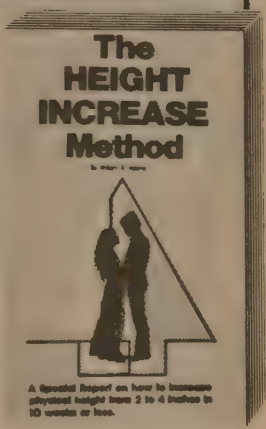

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STILL IN SAIGON

(As recorded by The Charlie Daniels Band)

DAN DALEY

Got on a plane in Frisco
And got off in Vietnam
Walked into a different world
The past forever gone.

I could have gone to Canada
Or I could have stayed in school
But I was brought up differently
I couldn't break the rules.

Thirteen months and fifteen days
The last ones were the worst
One minute I'd kneel down and pray
And the next I'd stand and curse.

No place to run to
Where I did not feel that war
When I got home I stayed alone
And checked behind each door
Cause I'm still in Saigon
Still in Saigon
Still in Saigon
In my mind.

The ground at home
Was covered with snow
And I was covered with sweat
My younger brother calls me a killer
And my daddy calls me a vet.

Everybody says I'm someone else
That I'm sick and there's no cure
Damned if I know who I am
There was only one place I was sure
When I was still in Saigon
Still in Saigon
Still in Saigon
In my mind.

Every summer when it rains
I smell the jungle
I hear the planes
I can't tell no one
I feel ashamed
Afraid some day
I'll go insane.

That's been ten long years ago
And time has gone on by
But now and then I catch myself
Eyes searching through the sky.

All the sounds of long ago
Will be forever in my head
Mingled with the wounded's cries
And the silence of the dead.

Still in Saigon
Still in Saigon
Still in Saigon
In my mind.

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EBONY AND IVORY

(As recorded by Paul McCartney with Stevie Wonder)

McCARTNEY

Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord why don't we.

We all know
That people are the same
Wherever you go
There is good and bad
In everyone
When we learn to live
We learn to give each other
What we need to survive
Together alive.

Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord why don't we.

Ebony, ivory
Living in perfect harmony
Ebony, ivory.

We all know
That people are the same
Wherever you go
There is good and bad
In everyone
We learn to live
When we learn to give each other
What we need to survive
Together alive.

Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord why don't we.

Side by side on my piano keyboard
Oh Lord why don't we.

Ebony, ivory
Living in perfect harmony
Ebony, ivory
Living in perfect harmony.

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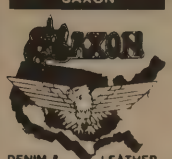

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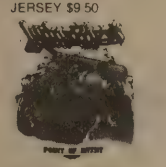

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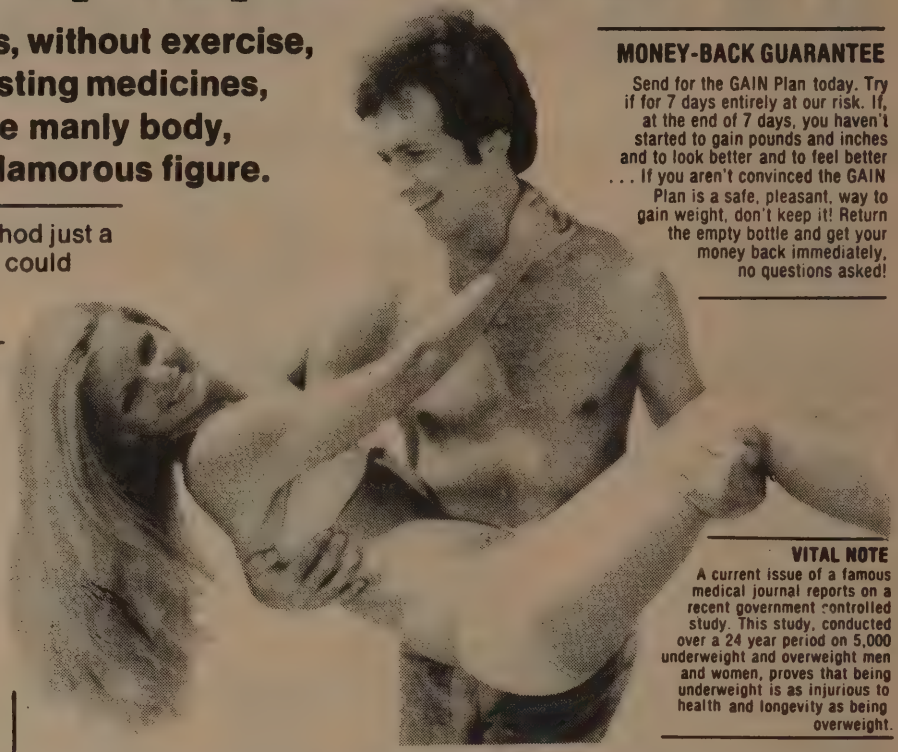

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BILLY SQUIER

FULL SPEED AHEAD

The Second Time Around Is Worth Waiting For.

by Andy Secher

"Success hasn't changed me at all," Billy Squier said with a laugh, as he sat behind a desk in the plush offices of his record company's New York headquarters. "I'm still the same cocky, arrogant S.O.B. I've always been. The only difference now is that I'm busy all the time. We were on the road eight months last year, and the rest of the time was spent writing new material and recording. But hell, I've worked a long, long time to have a problem like that."

Billy Squier is living proof that persistence pays off. Only a year ago this good-looking singer/songwriter/guitarist was struggling to re-energize a career that was going nowhere fast. His first solo album, **Tale Of The Tape,** had been a commercial disappointment, and it appeared that despite his unquestioned talent Squier was destined to remain just another face in the rock and roll crowd.

With the release of his second album, **Don't Say No,** Squier blossomed into the hottest face on the rock scene. It seemed that wherever you went, songs like *The Stroke* and *In The Dark* blasted out of car radios and home stereos. Suddenly, after 10 years of plugging away on the rock treadmill, Billy Squier found that he was a star.

"I can't say that I was really surprised by the success of the last album," he admitted, stuffing both hands into the pockets of his tweed jacket. "But I was extremely pleased. I always had a great deal of confidence in my abilities — even when things weren't going too well a few years back.

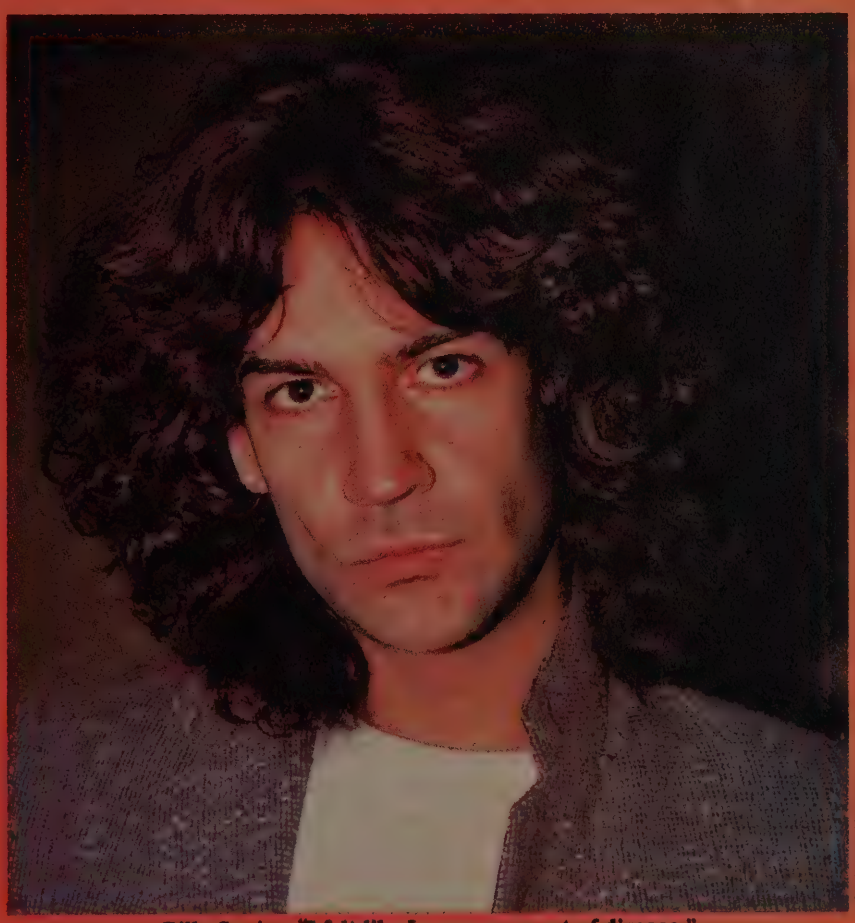
"**Don't Say No** was the first album that I felt completely comfortable with. It really captured my music. I knew that it was going to be the biggest record I had ever done — but even I didn't expect it to sell as many copies as it did. Now that I've established myself as a commercial force, I want to keep the momentum going."

With the release of his new album, **Emotions In Motion,** Squier has found an ideal means of keeping that momentum going. Featuring an array of powerhouse tracks such as *Listen to the Heartbeat* and *Keep Me Satisfied,* **Emotions** once again displays Squier's ability to mix heavy metal energy with pure pop craftsmanship. The result is another dose of what Squier called, "the magic of rock and roll."

"We worked very hard on this album," Billy said citing the contributions of his band — Bobby Chouinard (drums), Doug Lubahn (bass), Alan St. John (keyboards) and Jeff Golub (guitar). "It took me about three weeks to get the material ready and then we went right into the Power Station (in New York) to record it. I can't write when I'm on the road, so there was a bit of a rush to get everything ready in time to meet our recording schedule. Looking back, everything went very smoothly."

One of the album's most interesting songs is the title cut, which features a vocal triumvirate of Squier, along with Freddie Mercury and Roger Taylor of Queen. "We've known each other for years," Billy said. "It just so happened that they were in New York while we were working on the album and they came by the studio. Freddie asked me to play some of the new things, and since we had just finished working on *Emotions In Motion,* I put that on. He started joking about how I should have done this part differently and that part differently, so I finally said to him, 'Awright, go out there and show me.' So he did. Then Roger got into the act. Before I knew it we had totally redone the vocal track — and it sounded great. That song sounds unbelievable on the radio."

As Squier noted, one of the reasons for his recent success is



Laurie Paladino

Billy Squier: "I felt like I was some sort of disease."

"I listened to the radio, heard what was selling, and knew that my stuff was every bit as good."

Neil Zlozower

his talent for writing songs that are tailor-made for today's hard rock-dominated radio formats. Ironically, prior to the success of **Don't Say No,** his songs were often treated like poison by radio programmers, and his music seemed a step out of sync with the rest of the rock community.

When he was playing power pop with the band Piper in the mid-'70s, rock had already begun to turn in a more dance-oriented direction. Then, just as he moved to a more heavy metal stance with **The Tale of the Tape,** the music world was discovering power pop. Now, however, with hard rock dominating both the sales charts and the radio airwaves, Squier has unquestionably hit with the right sound at the right time.

"It's frustrating to think that my career may have suffered because I wasn't trendy enough," he said. "But that's part of this business. There's no question that timing has played a part in my success, but I like to think that my music's had something to do with it, too. I was always taught that if you did something well, people would accept it. But I guess that attitude's a little naive. I've come to realize that if you want to survive in this industry you've got to learn to deal with the disappointments as well as the triumphs."

Dealing successfully with those frustrations and disappointments has played a major role in the Billy Squier Story — a story that he describes as, "the tale of a survivor." Born in Boston, he journeyed to New York in 1973 to try and get a band together. For the next few years he commuted between the two cities, playing in a succession of club acts, including the highly acclaimed Sidewinders, who released one LP produced by Lenny Kaye of the Patti Smith Group. Squier then formed Piper, which recorded two pop-oriented albums before dying in 1977 from an overdose of media hype and an acute lack of fan interest.

"What happened to me after the end of Piper really opened my eyes," he said. "One moment you're labeled as the next big thing, and the next moment you're virtually forgotten. When we broke up my manager said to me, 'Billy, there's no problem, we'll just go around and make another deal for you.'

"But just then the record business really started to tighten up. Album sales were down, and some people who were close to me a few months earlier were either out of work or they were so paranoid about their jobs that they wouldn't even speak to me when I called. It was really tough because it was the first time in my musical life that I ever had to deal with rejection.

"One moment you're labeled the next big thing, and the next moment you're virtually forgotten."

"I went out and made a whole bunch of demo tapes of new material I had written," he continued, "but it seemed that as fast as I could send those tapes out they'd come back with a note saying, 'The music's pretty good, but we just can't afford to sign you right now.' I was really down in the dumps about everything. I listened to the radio, heard what was selling, and knew that my stuff was every bit as good. I began to feel powerless, totally at the mercy of the company executives. That's when I realized that my career was back at square one."

Squier then began what was to be the most difficult period of his career. For the next two years he did little more than hang out in New York, trying to get his musical life in order. He continued working on new material, but "I felt like I was some sort of disease," he said of the times when doors were shut in his face. But, just when things seemed at their bleakest, his luck started to change.

"Capitol Records heard one of my demos and liked it," he said. "They signed me to an extremely modest contract and told me to get a band together and make an album. I really didn't care about the money, because I believed that once I got the chance things would take care of themselves. I went up to Woodstock, New York and started to polish up some of the stuff I had written during the preceding two years. Those were the songs that were on **Tale Of The Tape** — the songs that all the other record companies had rejected. Getting that material out, and having it fairly successful was my way of saying to all the company execs, 'Hey all you assholes, dig this!' "

Following the release of **Tale Of The Tape,** Squier toured non-stop, taking off only enough time to get new songs together and go into the studio. It seemed that for the next year any time a major hard rock act came through town, whether it was Foreigner, Pat Benatar or Journey, Billy Squier was on stage cranking out his hard-rockin' 45-minute opening set.

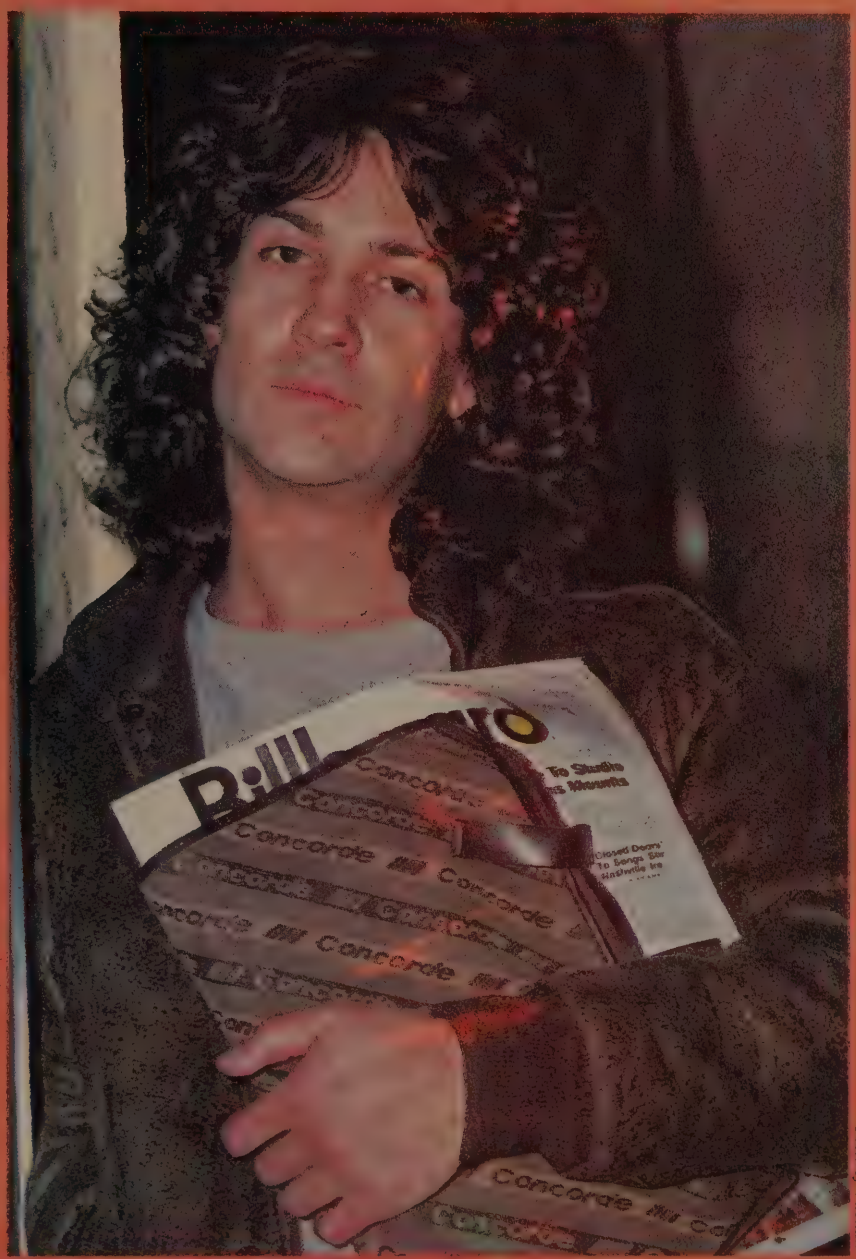
There was a method to his road madness. With every gig he built a following, efforts which led to the release of **Don't Say No** that rocketed to the top of the charts, selling over two million copies.

"I found out that you can never tell exactly what to expect in this business," he laughed. "I thought I had the right product to be successful before, and all I ended up with were a bunch of empty promises. With **Don't Say No**, I was a little more conservative in my expectations. I knew in my heart that it was gonna be big, but I figured I'd just let it speak for itself.

"When *The Stroke* broke as a single — which all the record company people told me would never hit — things began to happen the way I wanted them. We were getting both AM and FM radio airplay, and a great live response. In fact, with the enthusiasm of the crowds at our concerts," he joked, "we almost didn't want to come off the road to finish this latest album.

"I try to make albums that have something for everybody," he added. "That's one of the things that makes **Emotions In Motion** so good. I believe that one of the keys to success these days is to diversify your music as much as possible. I don't mean that I've sold myself out, but I have expanded my musical horizons as much as I feel comfortable with.

"All my albums are designed to have maximum impact when they come out of your car stereo as you're cruisin' down the highway. This one's no exception. I think it's the best album I've ever done. But then," he laughed, "I only write 'em and record 'em. I can't make the people go out and buy 'em. I think you'd have to be a complete fool, though, to pass this one up."□



Geoffrey Thomas

Billy Squier: "I'm still the same cocky, arrogant S.O.B. I've always been."

BLACK SABBATH

WAR OF THE WORLDS

Exclusive Ronnie James Dio Interview: Yesterday, Today & Tomorrow

by Marc Shapiro

Ronnie Dio is a creature of habit when it comes to rock and roll. He's got this thing about being on stage and being secure in the knowledge that, if he turns around, he'll be face to face with the same bass player that backed him the night before.

He seems to have found his security blanket as front man for Black Sabbath; the core of which has been together going on 12 years. Contrarily, it was a *lack* of consistency that contributed to Dio's decision to leave his previous band, Rainbow, and the ever mercurial guitarist Ritchie Blackmore.

"I want to make it perfectly clear that Ritchie didn't fire me," recalls Dio in a recent conversation in Los Angeles. "I owned 50 percent of that band and it would be kind of hard to fire somebody who owns half the band."

Dio, always the diplomat, claims that the split between Blackmore and himself was amicable. But he wasn't above explaining what he felt lead to the breakup.

"When Ritchie was forming Rainbow he wanted me as lead singer, but he had it in his head that if he didn't take the rest of Elf (Dio's previous band) I wouldn't join him. After we recorded the first album, Ritchie started complaining about this player and that player. Ultimately, Ritchie spit out the entire Elf band except me.

"But it didn't stop there," Dio explains. "Ritchie continued to go along replacing people whenever he felt like it. I didn't realize until much later that replacing people happened to be a big part of the way Ritchie handled situations. I don't like that in a band. You can't build a reputation in a band whose personnel is constantly changing."

But Dio says the straw that broke the camel's back was Blackmore's tendency to believe what anybody told him.

"Ritchie was a great listener. The problems really began when he started listening to people that I wouldn't. Certain people were hammering at Ritchie to do more commercial material and to start writing love songs. And, because Ritchie started moving the band in a more commercial direction, I suddenly found myself in an uncomfortable situation.

"Rainbow was formed on the premise of becoming a medieval rock and roll band. But when Ritchie started making all these commercial concessions, we began to sound like Foreigner. For me, the premise of the band was lost. I wasn't happy and Ritchie knew I wasn't happy, so we decided to split."

Dio, however, hasn't been deaf to the rash of rumors that continue to run rampant since his leaving Rainbow. A rather vocal contingent has speculated that Blackmore did, in fact, kick Dio out of the band for not performing up to par. Dio is aware of those charges but rather than get uptight at the gossip, he simply dismisses the charges.

Neil Zlozower

Ronnie James Dio: "I want to make it perfectly clear that Ritchie (Blackmore) didn't fire me."

"He may well have felt I wasn't the singer for him, but that line of thinking works both ways. I may have felt he wasn't the guitar player for me anymore."

As the conversation moves on, it becomes apparent that the 33-year-old Dio is a refreshingly intelligent rocker. A classically trained trumpet player, Ronnie once turned down a scholarship to the prestigious Julliard School of Music, opting instead for the more adventurous rock life. Despite making his way in hard rock bands, he points out that his attitude toward heavy metal is ambivalent.

"I'm not a big fan of heavy metal," Dio says. "I don't even listen to the things I've done. I don't listen to anything that isn't close to perfection and heavy metal is a long way from being perfect.

"But," he qualifies, "that doesn't mean that I don't *like* the music. I'd be a real jerk to want to be in a band like Black Sabbath if I didn't like heavy metal. It's just that when you're writing and playing that kind of music all the time, you need to get away from it for awhile. The last thing I want to recharge my creative energies with is more Black Sabbath. When I want to relax I'll put on some Bach or Beethoven."

"Bands like Saxon, Iron Maiden and Def Leppard aren't doing anything new with the music."

Despite his classical preferences, Dio has listened to enough heavy metal to know what's good and what isn't. And, in the case of the much hyped "third generation" heavy metal bands, Dio claims the emphasis is on the "isn't."

"Bands like Saxon, Iron Maiden and Def Leppard aren't doing anything new with the music," Dio contends. "What they are is an extension of what bands like Black Sabbath and Deep Purple were doing years ago. Rather than extending the heavy metal concept, they're simply recycling old riffs and saying absolutely nothing new."

Dio's description of new bands is pretty much what critics have been saying about Black Sabbath from their inception. Even with the recent success of **Heaven And Hell** and **Mob Rules**, Dio, Tony Iommi (guitar), Geezer Butler (bass) and Vinny Appice (drums) continue to rank near the top of the list of bands critics love to hate. For Dio, the feeling is mutual.

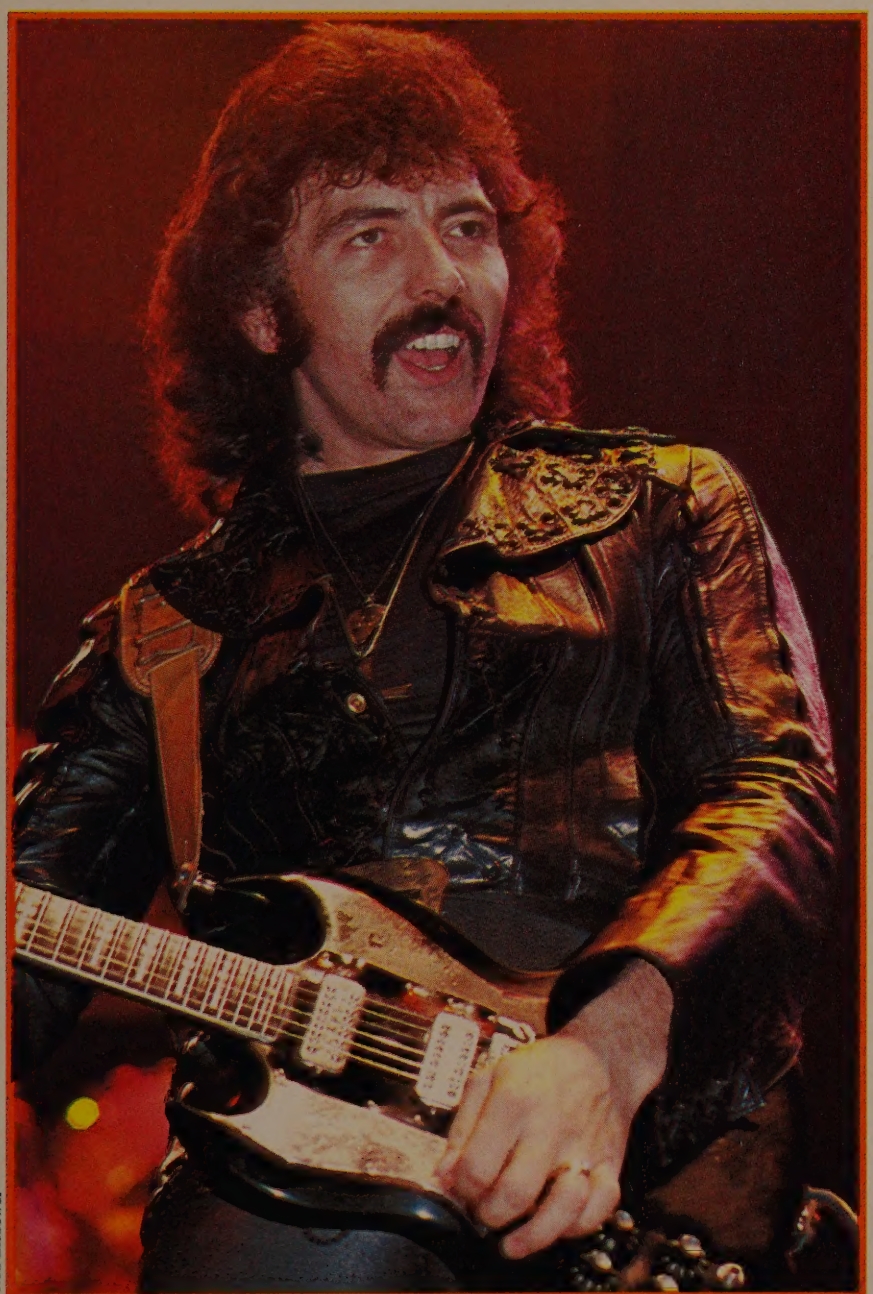
"It's never made a bit of difference to anyone in Black Sabbath what the critics have said about the music. We're not making music for them. We're making it for the kids who fill the arenas and buy the records. Critics aren't important; the kids we play for are."

Ronnie James Dio has just released his first solo album, which he claims is a departure from what he's done with Sabbath. However, this individual effort does not mean he's thinking about leaving the band.

"I have no intention of leaving Blac'. Sabbath. This album is something I've always wanted to do, and, even if it sells a million copies, doesn't mean I have to go out on my own and be a solo act.

"Outside projects are good for a band," Dio continues. "The Who are a perfect example: They're always off doing things on their own, and that doesn't get in the way of the music being good when they get back together. Don't be surprised if there's other solo albums coming out of Black Sabbath. I'd be willing to bet that Tony has a lot of things to say that wouldn't work within the group concept.

"My doing a solo album once in a while isn't going to wreck this band. As far as I'm concerned I'll be with Black Sabbath as long as there is a Black Sabbath."□

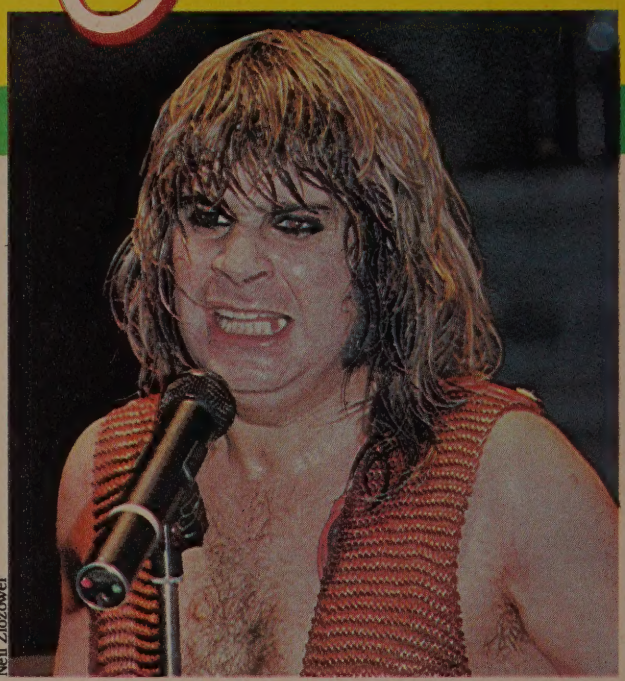


Neil Zlozower

According to Dio, "Tony (pictured here) has a lot of things to say that wouldn't work within the group concept."

Caught IN THE Act

OZZY OSBOURNE by Andy Secher


Neil Zlozower

Ozzy's show was just another page in the diary of a madman.

No one was exactly sure what to expect at Ozzy Osbourne's sold-out concert at Madison Square Garden. After all, Ozz had stated that his New York show was going to make all his other concerts pale in comparison. He said he would perform feats that would make his decapitation of a bat in Des Moines and his threat to chop up puppy dogs in Boston seem like events at a church social. While no one knew for sure what would transpire, the denim-and-leathered legion who milled outside the Garden were willing to pay up to $50 a ticket for the privilege of finding out.

Except for the hanging of a dwarf named Ronnie (as in Dio — get it?) during the performance of *Goodbye To Romance*, it turned out to be a rather quiet evening for Ozzy; no puppy dogs were killed and no bats were beheaded.

Despite Ozz' apparent "be kind to animals" campaign, the concert *was* surrounded by a macabre atmosphere all its own. The tragic death of guitarist Randy Rhoads only a few days before cast an aura of doom over the proceedings, an aura enhanced by Ozzy's stage set-up which featured huge gothic towers and hooded henchmen.

Dressed in a red sequined jumpsuit that displayed both his tattooed arms and protruding beer belly, Ozzy seemed to feed on this gloomy climate. With his voice totally shot, he compensated visually by flashing his peace sign salute while jumping around the stage like a demented demon. All the while, Ozzy's band (which featured replacement guitarist Bernie Torme) cranked out such anthems as *Over the Mountain* and *Crazy Train* at decibel levels that seemed intent on turning the brains of all present into puddles of warm gruel.

The concert was just another page in the diary of a madman.□

TOOTS & THE MAYTALS by Steve Weitzman

Ebet Roberts

Screaming, shouting, pleading, wailing, laughing and sweating — vintage Toots.

If the spirit and soul of the great Otis Redding lives on, it's doing quite nicely in the body of reggae singer Toots Hibbert. At the Ritz, with his nine-member Maytals, Toots hit the stage at a quarter to two in the morning and didn't stop pouring it out until almost 3:30. What transpired was vintage Toots — screaming, shouting, pleading, wailing, laughing, sweating and, above all, singing. Otis would've been proud.

Toots & the Maytals' time-ripened show (the original Maytals were formed in 1960) is clearly urbanized reggae as opposed to the more straightforward approach taken by groups like Black Uhuru. Toots' reggae fuses the best elements of American R&B and soul.

With nary a dreadlock in sight, the Maytals chugged along behind Toots, who delivered his entire repertoire, including many of the love songs from their latest album.

On the other hand, there was indeed enough classic Toots (*Pressure Drop, Reggae Got Soul*, etc.) to satisfy everyone. In fact Rolling Stone guitarist Ronnie Wood made a surprise visit onstage and played some scratch rhythms to the encore of *Country Road, 54-46, That's My Number, Sweet 'N' Dandy, Time Tough*, and *Funky Kingston*.

Afterwards, I asked a sweaty Toots Hibbert where he found the pale guitarist with the spikey hair and the white sneakers. Toots threw his head back and laughed.

"He's from Jamaica, mon!"□

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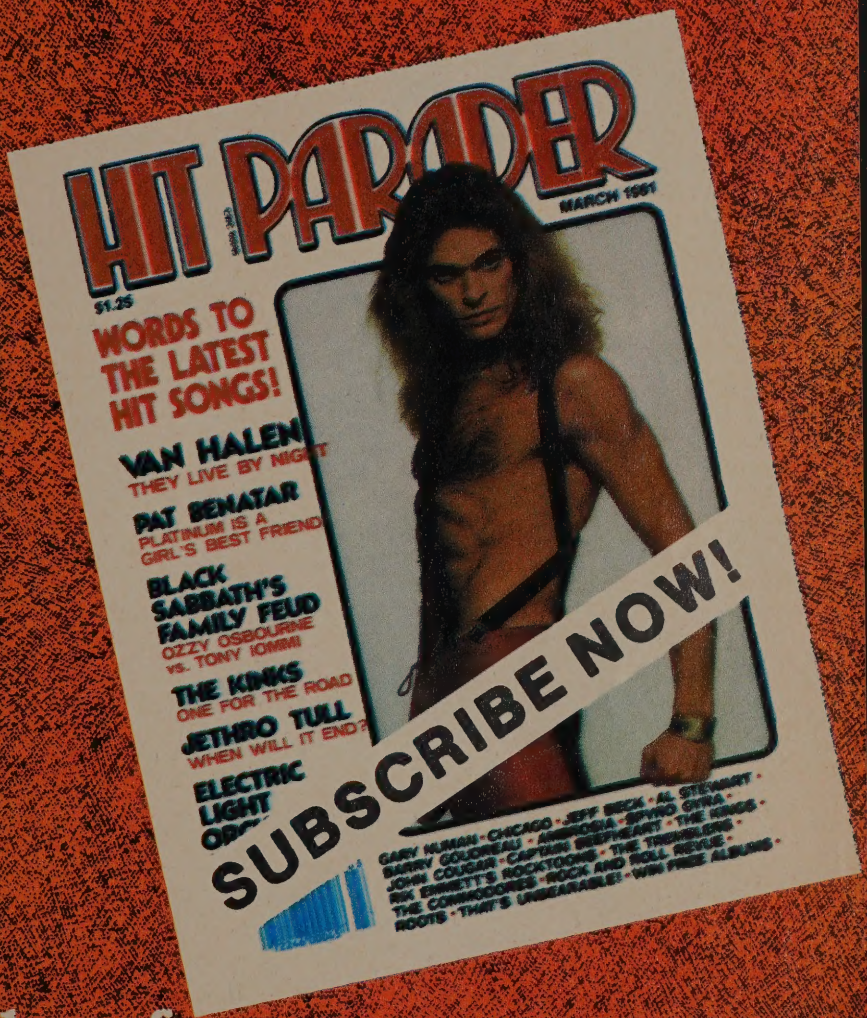
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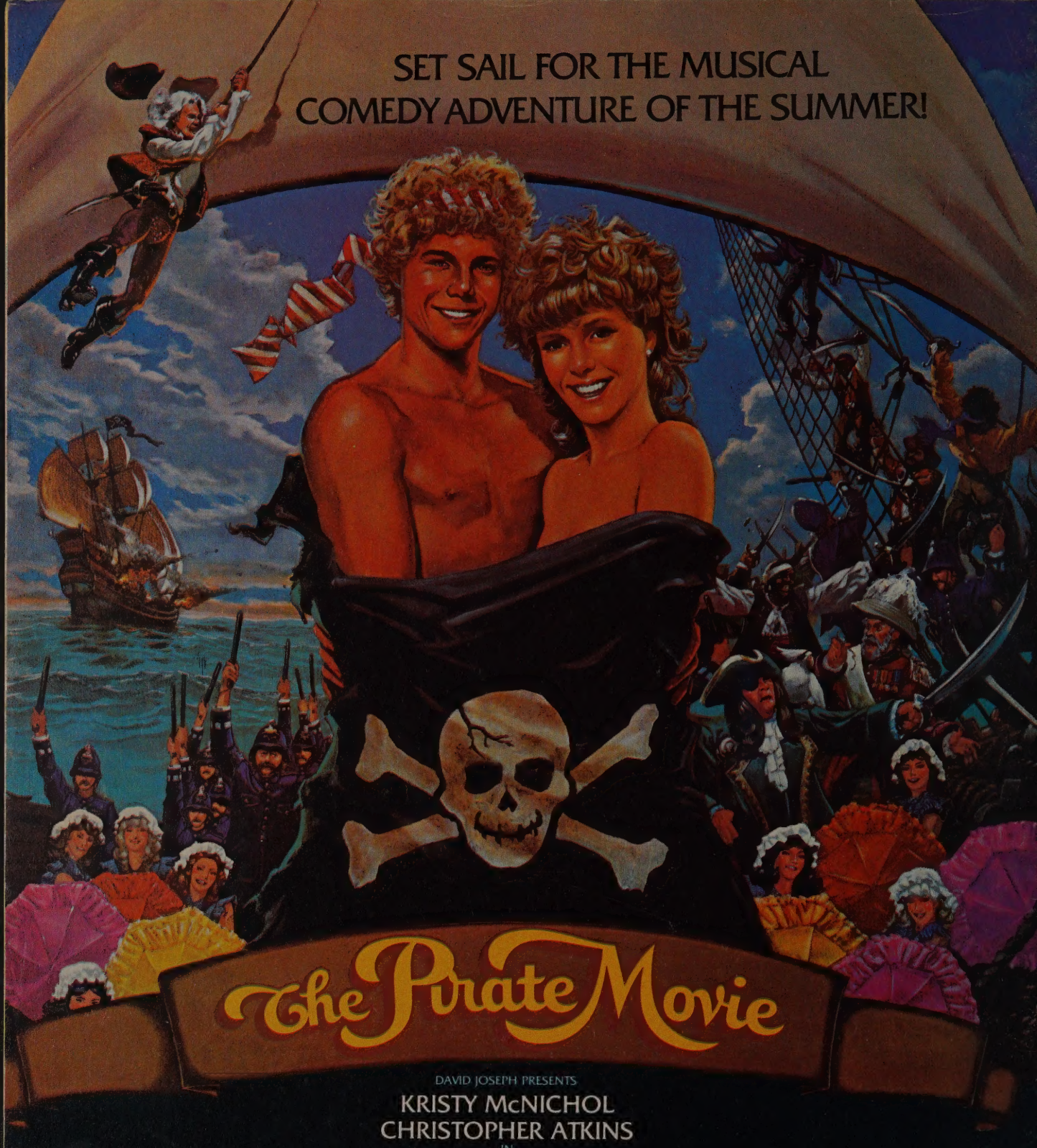

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